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A HISTORY OF EARLY CHINESE ART

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SCULPTURE

A HISTORY OF EARLY CHINESE ART
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SCULPTURE

BY OSVALD SIRÉN
OF THE NATIONAL MUSEUM AND THE UNIVERSITY
OF STOCKHOLM

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NOTE

In the detailed description accompanying the plates the letters E.A.C. signify the East Asiatic Collections, Stockholm. The letters between brackets signify those who have secured the objects in China; thus—

J.G.A.—Professor Andersson
O.K.—Mr. Karlbeck
O.S.—Professor Sirén.

SCULPTURE

I

SCULPTURES OF THE CH'IN AND THE HAN PERIODS

It is indeed a matter of choice from what period one might reckon the beginning of sculptural art in China. The answer to this question depends mainly on how this art is to be defined, whether one wishes to reserve this term simply for plastic works in stone or clay and some larger bronzes, or whether one also includes in the term "sculpture" minor works in bronze and clay of a more decorative nature. As, however, we already have had occasion to discuss the most characteristic types of such minor plastic works in our chapters on the decorative arts of the Chou, Ch'in, and Han periods, it seems most appropriate not to include them also in this volume, but to limit ourselves mainly to the larger works, which nevertheless may be supplemented with a certain number of clay and bronze statuettes, particularly at periods from which only very few large objects in stone or metal have been preserved.

We have seen that plastic presentations of animals or of animal heads in bronze and stone were in use already at the beginning of the Chou period, as is proved for instance by those ram's heads of a very strong decorative type which have been found at the same place as the carved bones from An-yang hsien in northern Honan. They are indeed highly conventionalized in a style which is known to us also from a number of Chou bronzes, yet at the same time quite convincing representations of the characteristic features of the animal motive. This kind of sculptural art was further developed in the animal-shaped sacrificial vessels of the Chou period such as the vase composed of the fore-parts of two rams (Eumorfopoulos Collection), or the great elephant in the Camondo Collection (Louvre), and the owls which exist in various private collections. All these bronzes are indeed important prototypes of later animal and bird representations in the round, and they are already characterized by that same remarkable combination of intimate feeling for the character of the motive with a supreme power of decorative stylization.

The stone sculptures which have been preserved from the Chou period are, as far as we know at present, of less importance ; they comprise mainly flat silhouetted animals in jade and some larger representations of resting pigs which were placed in the tombs with the dead. The largest among these is the long marble slab (45 cms.) until recently in the collection of Dr. Burchard in Berlin, which represents a reclining beast which may be meant either for a pig or for a tiger (Plate I C). The body is ornamented with engraved designs of a similar kind as we find on some of the Chou bronzes, giving together with the block-like shape of the beast a clue to its early date. It would be wrong to call this a piece of sculpture in so far as the artist has hardly attempted any modelling of the animal, though he has contrived

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to bring out the legs by the engraved lines and a slight relief effect. The same is practically true of a somewhat smaller animal reproduced on the same plate (Plate 1 B), representing a pig in the same resting attitude with legs folded under the square body and a very slight indication of the neck and belly, though in this case the head is brought out in a more sculptural form. Both these animals are indeed prominent examples of a primitive "cubistic" art and do not lack a certain strength of form, but it is rather that of the block than the result of a creative effort. They are probably the earliest predecessors of those well-known resting pigs, of jade or marble, which were placed in the hands or in the armpits of the dead during the Han period.

Among the earliest animal statues in bronze might be mentioned, besides those animal-shaped sacrificial vessels, some statuettes of water buffaloes, which exist in various collections (Eumorfopoulos, Stoclet, C. T. Loo, etc.), and which may have been manufactured in pairs for some ritual purpose. Characteristic of all these buffaloes is the exceedingly clumsy shape with very thick legs, and a thin neck on which a flat head is attached and always turned sideways. This turning of the head seems to indicate that they were matched in pairs, and together with the long neck it suggests some likeness with a dragon, though otherwise the presentation is not devoid of bovine character (Plate 2).

The three animals mentioned above are all provided with a short round tube on the back which, however, is filled with a core and not hollow. This must evidently have served to support something, a reason why these animals also have been considered as stands for lamps or the like. The explanation of this peculiar tubular excrescence was offered to me years ago in Peking, when I saw at a well-known dealer's one of these buffaloes with a soldier seated in a kind of kneeling posture on its back (Plate 3). The composition looks very strange, but I am, nevertheless, after a careful examination, convinced that the man and the animal belong together. Taken away from the animal and placed on a flat ground the posture of the man, who kneels with his legs wide apart, becomes still more difficult to explain, and as the statuette now finally has found its way to the collection of M. David Weill in Paris, I have had occasion to ascertain again that he was originally fixed on a round seat, the traces being still quite visible on the legs. The figure is the same as the one I photographed in Peking riding on the buffalo, though the upper part of the long staff with a winding snake-like animal, which he then held in his hand, is now missing.

On the back of this figure may still be seen traces of textile material which evidently was stuck on the statuette, and this coincides well with the information given me by the Chinese owner, who said that when the statuette first came into his possession it was provided with considerable fragments of clothing which, however, he found advisable to remove as they seemed to him too much worn and untidy. We have no information as to the original use or meaning of this statuette. They were evidently made for tombs and the soldier on the animal suggests a kind of guardian, though of a very unusual type and in a most surprising position. The dating of this object rests, of course, mainly on the character of the animal, particularly its head,

SCULPTURES OF CH'IN AND HAN PERIODS

which finds its parallels among the animal heads attached to some of the later Chou bronzes. The rider is, however, neither an isolated case ; there are other small bronze statuettes representing human figures which may well be dated into the Chou period, as, for instance, the example reproduced on Plate 50 c, Volume I, not to speak of some of the cross bolts for wheel-hubs in human shape as reproduced on Plates 51 and 66, Volume I.

This kind of broadly monumentalized plastic shapes became gradually extinct after the close of the Chou period when the animals appearing on the lids and handles of vessels took on more naturalistic shapes. We have observed a few of these statuettes on the vessels in Ch'in style from Li yü and others such as the *tou* in the Metropolitan Museum (Plates 99, 102, 104, Volume I). The most striking feature of these small animals is indeed their unconventional naturalness. The oxen and the rams which rest with legs folded up in very comfortable positions are modelled with a feeling for the structure and the weight of the body which is seldom surpassed in later works ; in some instances we get actually an impression of the softness of the loins and the tension in the skin (Plate 3 B).

According to an oft-repeated, and probably authentic, tradition, bronze statues of human figures were also made during the Ch'in period. This tradition is given in its earliest form by Lu-chia, a writer who lived from the Ch'in to the Han dynasty. He writes : " In the year 221 B.C. there appeared at Lin-t'ao (in Kansu) twelve giants clad in barbarian costume, each of them fifty feet tall. It was then that the emperor had collected all the weapons of war throughout the country and melted them down ; the metal was used for casting bell-frames in the shape of monsters, which had the heads of stags and the bodies of dragons as well as twelve colossal statues of the twelve giants. The apparition of these giants was also referred to in Li-ssü's inscriptions on the backs of the statues."¹

These statues were erected in front of one of the large halls in the imperial palace-city of Hsien-yang, but were later transported, during the earlier Han dynasty, to Lo-yang. At the end of the later Han dynasty " Tung Chow melted down into cash ten of the bronze statues, as well as the bell-frames." The two remaining statues he erected inside the Ch'ing-ming gate at Ch'ang-an. In the year 237 Ming-ti, of the Wei dynasty, sought to transfer these statues to Lo-yang, but they stuck fast *en route* and were too heavy to move from the spot. A later ruler finally had one of them melted down for cash, whilst the other ended in the Yellow River.

These somewhat detailed accounts of the fate of the statues are evidence that they were very famous both for their size and for their motive, but to what extent their artistic importance corresponded to their fame is impossible to decide. If we may judge from the high development of the art of bronze at this time, probably these wonderful gigantic figures of barbarians did not lack artistic qualities. It is, moreover, a remarkable fact that they had neither religious nor ritual significance, as have the

¹ Cf. Omura, *Shina bijutsushi (Chōso hen)*, Tōkyō, 1915, and Sirén, *Chinese Sculpture from the 5th to the 14th century*, London, 1925.

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majority of later large statues in China, but were a kind of political memorial to commemorate an event in the reign of the great emperor.

The next documentary accounts of large sculptures occur in the chronicles of the Han dynasty, which refer to statues erected by the tombs and to religious cult statues. Fortunately a number of such statues have been preserved, especially lions, though also other animals, which stood on guard near the tombs of emperors and other persons of rank. It is with these that monumental sculpture in stone really begins in China.

These lions were usually placed at the side of large stone pillars forming the entrance to the so-called spirit path (*shen tao*) which led, on the southern side, straight up to the truncated pyramidal mound. In front of this stood sometimes a small stone building, decorated inside with reliefs, a kind of shrine or ante-room to the burial chamber, which was underground, and to which access was given by a vaulted passage or tunnel which extended under the ante-room. The precincts of the tomb were frequently fenced in by a wall, and during the later Han dynasty pillars and guardian statues were also sometimes erected at the eastern and western sides, though the main façade always faced south.

Such statues certainly existed as early as the Western Han dynasty, as is confirmed not only by the statues at Ho Ch'ü-ping's tomb, to which we shall shortly return, but also by remarks in the Han chronicles. The accounts of tomb portals, guardian statues, and mortuary shrines of stone become quite common in the Eastern Han dynasty. Thus in the so-called *Shui ching chu* there are mentioned several tombs of this period in Honan and Shantung, furnished with ante-rooms decorated with reliefs, as well as with statues of lions and other animals. A few examples may be quoted here.¹

"South of the river Huang (in Shantung) is found the mound of Li Kang, governor of Chin-chou (died A.D. 172). In front of it is a stone building 18 feet long, the stone slabs of the roof are carved in imitation of tiles, internally the roof is carried by pillars and beams. The walls are decorated with engraved images of emperors and high officials, as well as animals (especially tortoises, dragons, and phoenix birds). In addition there are a number of flying birds and leaping animals; all splendidly executed and well preserved."

"The river Sui (in Honan) flows past the tomb of Chang Pai-ya (who was a viceroy of Hung-ming in the Han kingdom). The tomb is surrounded by a stone wall, which stretches to the north-western bank of the river. By the entrance gate are placed a couple of stone lions and in front of the mound rises a stone building, within which appear two human figures as well as various pillars and animal statues in stone. Originally water had been introduced from the neighbouring river in order to make a pond within the precincts of the tomb. South of the pond stood another stone

¹ Cf. T. Sekino, *Stone Mortuary Shrines with engraved tablets of the Latter Han dynasty*. Kokka 225 (1909). The quotations from *Shui ching chu*, or the *Water Classic Commentary*, offered above, are much-condensed free translations of the Chinese text; for more complete translations, see J. J. M. de Groot, *The Religious Systems of China*, Vol. II, pp. 445-446.

TOMB OF HO CH'Ü-PING

building and in front of it some more animal sculptures ranged on both sides. These relics, however, have fallen into decay and almost disappeared." This tomb was clearly of unusual extent and importance, and was furnished with a double equipment of guardian statues.

Yet another account may be quoted from the same source : " The river P'eng (in Honan) flows east of the tomb of Yin Lien who was chief of the village An-i in the Han kingdom. On the western side of the tomb rises a stone shrine and in front of it two gateways of stone. On the eastern side stands a tablet, and on the southern side two lions, facing each other. Further south stand two pillars, and on the south-west two statues of sheep, executed in the year A.D. 187."

Some idea of the appearance of the small tomb shrines may be derived from the surviving building at Hsiao t'ang shan, which was erected, according to the existing inscription, before the year A.D. 129 (cf. illustration in the volume on Chinese Architecture), and as regards the animal statues and the gate-posts, there survive a number of these in different parts of the country, to which we shall return later. They constitute, indeed, the most important material for a study of the monumental sculpture of the Han period, and it is not improbable that there are more of these in existence than we know of. Their value is unequal ; in many cases these monuments are comparatively ordinary artisan's works without the individual artistic significance which characterizes a number of smaller sculptures in bronze or clay, but they are all representative specimens of the style of the period and their historical interest must be ranked very high.

This is without doubt the case with the large animal sculptures which are scattered at the tomb of the famous general Ho Ch'ü-ping, situated by the river Wei, about 40 kilometres north-west of Si-an fu. The place was identified with the help of local chronicles by Ségalen and Lartigue during their expedition in 1914. The latter returned to the spot in 1923 in order further to investigate and to photograph the statues.¹ According to Lartigue's argumentation the sculptures would have been executed soon after the death of the general in 117 B.C., but curiously enough, a number of them are incomplete, which shows that the original plan for the tomb was not carried out, whilst their somewhat irregular positions are regarded as having been caused by a landslide (?). It is difficult for one who has not himself visited the spot to express an opinion on the condition and position of the statues or to suggest an explanation of the phenomenon, but to judge from photographs, these statues reflect the stylistic character of the Han period, though in a somewhat undeveloped form. This applies especially to the main group, a horse standing over a supine, fallen warrior, or, in other words, the marshal's war-horse trampling on a defeated foe (Plate 4). The motive is striking and has frequently been adopted in sculpture in various countries and ages, but the presentation is relatively stiff. The short-legged horse with the enormous head is more clumsy than ornamental, and the man under

¹ Cf. Ségalen, *Premier exposé des résultats archéologiques, etc.*, Journal Asiatique, May-June, 1915. Lartigue, *Au tombeau de Houo K'iu-ping*, Artibus Asiae, 1927, II.

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its belly gives the impression of a single large block of stone. One misses the strong grip on the actual problem of form which distinguishes so many of the smaller sculptures of the Han period, as also the lion statues of the later Han dynasty. More convincing from a stylistic point of view seem to us the two other statues, a reclining horse and a buffalo, which are to be seen not far from the above-mentioned statue, for despite their block-like massiveness they achieve, especially by their well-modelled heads, a considerable measure of artistic expression (Plate 5). In addition there were found, somewhat further away from the tomb, a large block of stone with a mythological figure, executed in relief, which is undoubtedly stamped by the vigorous decorative style of the Han period, as well as fragments of a number of incomplete animal sculptures, which, as has been said, give reason to suppose that the composition of the tomb was never completed. Were it not that Ho Ch'ü-ping's tomb is mentioned in historical records as being built at the time of his death in 117 B.C., these stone animals would certainly be dated considerably later, since on the ground of their style one can scarcely draw any other conclusion than that they have a general likeness to the works of the Han period.

An entirely different artistic energy characterizes the two lion statues which stood at the entrance to the tomb of the Wu family, near Chia-hsiang in Shantung, executed, according to an inscription, in the year A.D. 147. At the time of my visit to the spot (1922) one of these two statues lay almost completely buried in the mud pool, but the other was fully visible, though lying with broken legs beside the pedestal. It is a supple, elongated animal, whose proud appearance depends primarily upon the immense arched neck, carried so far forward to the head that it almost appears to continue into the wide-open jaws (Plate 6). On the shoulders there remain traces of wings which, however, are much worn down. It is clearly not an animal executed from nature, but a free artistic creation, of which the ancestors existed in ancient Persia, or, to go still further back in time, in Chaldean or Assyrian art. How impulses from these older western Asiatic centres of art reached China is a question which has been discussed in the volume on the bronzes and potteries of the Han period.

It is probable that the so-called Scythian art was the medium, even though it had assumed a somewhat modified Mongolian aspect when it reached China. This lion statue is indeed an offspring of the same artistic race of animals as those which are represented on the friezes of the glazed pottery jars which we have discussed in a previous volume, but its larger size and more detailed execution impart to the statue a more complete and striking artistic importance. The same general character is to be seen still further developed in a larger lion statue (now belonging to Mr. Gualino in Turin) executed in a dark marble-like stone interspersed with streaks of reddish-orange colour (Plate 7). The well-polished material has almost the surface effect of bronze, which adds a great deal to the tactile beauty of the wonderfully modelled breast. The lithe and elastic body is carried over with a bold swinging line into the proudly lifted bulging neck and the open jaws framed by the thick wreath of the mane. The legs are broken, except one, but the movement is so well expressed

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in the joints of the shoulders and loins that one gets a convincing impression of the attitude of the animal, which seems to come to a sudden standstill, ready to leap again the next moment. Two or three lion statues of the same type have lately appeared on the market and to the same group may also be added the tiger at Kao I's tomb at Ya-chou fu in Szechuan.

A somewhat later representative of the same stock is the monumental lion belonging to the Okura Museum in Tōkyō, which was badly damaged in the earthquake of 1923 (Plate 8 A). Here the form has become still broader and heavier. The animal had furthermore an architectural application, probably as a pedestal for a gate pillar, the hind part of his back being shaped like a plinth, whereas the forelegs and the curving neck are modelled according to the same fashion as in the above-mentioned examples. It is possible that it was executed after the close of the Han period, though it still belongs stylistically to the race of Han lions.

There also exist some large stone statues of the Han period representing human figures, but their artistic importance is, indeed, far inferior to that of the animal sculptures. They are heavy monoliths of a block-like character, the forms being entirely enveloped in broad mantles, the heads colossal and the arms closely attached to the body, as may be seen on the statues which stand near Tēng-feng on Sung shan in Honan.

More successful from a sculptural point of view are two other figures of a similar kind, just outside Ch'ü-fou in Shantung. The one of them has fallen down but the other, which still stands erect, reveals some attempt on the part of the stonemason to bring out the plastic form, for instance, in the modelling of the shoulders and the hips (cf. Plate 9 A, B). It would, however, be unjust to judge the ability of the Han sculptors in the representation of human figures from such tomb statues which probably were done by quite humble workmen, as also was the case with similar figures at later periods.

Besides the statues there used to be, as said above, pillars erected in front of important tombs, in order to mark the beginning or portal of what was called the "spirit path" (*shen tao*). These have rather the character of architectural monuments ; they are usually built of stone on a rectangular plan and furnished with roofs which may be divided into two storeys. In addition they have, however, in many instances sculptural decorations, either reliefs on the shafts or figures executed in the round and placed below the entablature. The general design of these pillars varies to some extent in the different parts of the country ; thus the pillars at Tēng-feng in Honan and Wu-liang in Shantung are very broad and furnished on one of the narrower sides with a kind of buttresses, whilst the pillars in Szechuan lack the side supports, but show a richer development of the entablature and the roofs in close adherence to contemporary wooden architecture. Their sculptural decoration is also of much greater importance.

Most interesting in this connection are a pair of pillars at Ch'iu-hsien (Szechuan) erected in front of the mound of a man called Shen, probably in the 2nd century

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A.D.¹ (Plates 11-13). On the shafts occur symbolic animals, i.e. the red bird (south), the white dragon (east) and the blue tiger (west). The style of these is essentially the same as we have observed in the animal representations on the bronzes and the pottery vessels, their artistic beauty and energy being mainly concentrated in the contours. Sculptures of this kind make us realize how definite and well-matured was the style of this period, how little it mattered in what kind of material it found expression. At the corners of the frieze are represented seated human beings, who carry the projecting eaves on their shoulders, and in the middle of the south side, a horned human monster, whose head and trunk stand out like that of a gargoyle between the beams. The artists have here introduced their figures very much according to the same architectural plan as that of the medieval masters who placed their fantastic human and animal shapes on the cornices of the Gothic cathedrals. The connection between sculpture and architecture is here just as intimate as on those European monuments. Furthermore there is above the beams another frieze, decorated with hunting scenes in low relief, and a kind of cornice with larger figures almost in the round. Here are men riding on stags or other beasts, hunters taking aim with bows or taking a grip of the tail of a speeding leopard, the hare of the moon, and other mythological creations. The motives are thus of the same kind as those which were popularized through the glazed urns, and they are treated in a style which also is, as said above, practically the same as on the minor objects. But they do constitute, nevertheless, a very important addition to the artistic legacy of the Han period, because they illustrate better than any of the minor objects with animal representations the strong and quite original character which the Chinese imparted to these animals even if they in some instances had received the artistic impulse from foreign sources.

We have previously dwelled on the connection between the animal representations of the Chinese and those of the Scytho-Mongolian art, and it may also be possible to trace in these stone sculptures some of the stylistic connections, but it is by no means this element which makes them so fascinating as works of art. To judge by such creations as these stone sculptures, the contact with West-Asiatic art had its importance for the Chinese more as an igniting spark than as an importation of definite models. Too much has been attempted in the way of displaying the dependence of the Chinese animal representations on foreign models. The advocates of this method forget that the point which is of ultimate importance in all this wealth of bronze, stone, pottery, and textiles, is not what was imported but what the Chinese themselves supplied out of their own rich store of artistic vision and creative energy.

The tomb pillars of Shen are no exceptions ; there are quite a number of similar ones in Szechuan decorated with friezes in low relief as well as with animal and human figures in the round.²

The motives vary to some extent in so far as historical and legendary scenes also

¹ Cf. Ségalen, op. cit., J. A., May-June, 1915, pp. 474-479.

² Ségalen, op. cit., J. A., May-June, 1915, and Chavannes, *Mission archéologique en Chine*, Atlas, Tome I, Plates 14-48.

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occur, but the most important figures are yet taken from mythological legends and impart to these representations the atmosphere of a time when beast and man were in daily strife. The artistic character remains in general quite uniform, even though the execution varies in quality and precision. A number of these pillars are, moreover, nowadays in a fairly ruined state of preservation.

Much simpler are the tomb pillars in Honan and Shantung, of which the best preserved stand by the family tomb of Wu, near Chia-hsiang, where the above-mentioned lions also still remain (Plate 15). Their decoration consists of flat reliefs, representing partly animals (the symbols of the Four Quarters of the world and other animals) within an ornamental framework, and partly horsemen and chariots as well as mythological figures. One of the pillars bears a long inscription with the date A.D. 147.

These reliefs are also, in respect of style and motive, closely related to those which adorn the small building in front of the funeral mound of the Wu family. This building, which consisted of three different chambers, was at the end of the 18th century entirely covered by a landslide. It was excavated in 1786 by a man of the name of Huang I, but instead of restoring it to its original condition, he broke it up and had the sculptured slabs placed without any sort of order in a brick building which was erected nearby. A considerable number of these sculptured slabs and beam may still be seen in this house, but there are others which have gone astray. One, for example (in very damaged condition), has found a home in the National Museum in Stockholm. These reliefs have, moreover, thanks to rubbings which give a very good idea of their patterns, become familiar to all students of Chinese art. The figures are executed as flat silhouettes against a somewhat sunken ground, which is carved out with vertical striations or flutings. The surface is polished, the figures are essentially expressed by their contours, but a number of details, such as costumes, etc., are also rendered by engraved lines. This technique, which in its decorative effect recalls the "black-figured vases", is clearly the furthest developed of the various methods of relief sculpture employed on the stone slabs of the tombs. Much simpler is the method of carving by which the stone slabs in the above-mentioned small sanctuary at Hsiao t'ang shan are ornamented. In these the surface is first polished smooth and upon it the contours of the figures are drawn in and then cut in deep grooves with a sharp instrument, much in the same way as the figures and ornaments on some of the large brick slabs which were used for facing the walls of the tombs. This technique, which can scarcely be called sculpture in the strict sense of the term, is obviously the most primitive, and it tends to show that these illustrations in stone arose from direct imitation of drawn or painted mural decorations. A kind of intermediate link between the two processes just mentioned is afforded by a third method in which the figures are contoured with deeply carved lines and at the same time slightly modelled, whilst the surrounding ground is treated with vertical striations. Isolated slabs so treated have been excavated from tombs in Shantung and may be studied in the Museum of the Tōkyō University (Plate 19), but those which we have seen in European collections (e.g. the Musée

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Cernuschi in Paris) are of modern origin. Towards the end of the Han period there were also made stone slabs with flat or slightly convex relief figures on a plain background, and it is this technique which survives in a number of decorative sculptures of the 3rd and 4th centuries (Plate 20).

The most interesting series of such reliefs from tombs in Shantung is, without doubt, that which adorned the ante-room to the family tomb of Wu, of which the *membra disiecta* are now assembled, as has been said, in a little brick building on the spot. No less than twenty-six stone slabs are let into the walls and in addition there are various stone slabs, decorated with reliefs, lying on the floor. Their measurements and proportions vary considerably according to the function they fulfilled in the original ensemble ; the largest blocks, which formed the walls, measure as much as 2·20 by 1·60 metres, others served as beams, pillars, and capitals, and are shaped accordingly (cf. Plate 16 A, B).

The motives may be classified in three groups : 1. Scenes from the life of the departed. 2. Mythological motives. 3. Illustrations to moralizing stories. It would take us too far to enter into further details of the classical examples of filial reverence, matrimonial fidelity after the death of the husband, loyalty to the ruler, warlike virtues, etc., or the mythological accounts of the King of the East, Tung wang kung, and the Queen of the West, Hsi wang mu, or the spirits of the earth, air, clouds, winds and stars, which here crowd in whirling numbers—we must renounce this entertaining study and refer the reader to Chavannes' exhaustive account of the motives of the various reliefs.¹ Among the pictures representing scenes from real life we find frequently processions of horsemen and chariots. The procession advances to a building of two or three storeys ; here the guests are received with the usual ceremonial ; they are entertained by musicians and acrobats, and are regaled with food and drink, the preparation of which in the kitchen we are also permitted to see (Plate 17 B). All this is rendered with naive and deliberate realism in a pronounced decorative style. But there are also battle scenes, among which we note the battle for a bridge. The two parties of warriors in chariots, on horseback and on foot, press from opposite sides upon the bridge. It is a hand-to-hand fight with drawn swords, lances, and bow and arrow. On the river below the bridge there is also a battle in progress between men in small boats, whilst the birds fly up startled, and large fishes peep out of the water. We derive from it a real conception of the arms and accoutrements of the Chinese soldiers during the Han period (Plate 17 A).

The compositions are as a rule arranged in horizontal register or storeys, in which the figures and buildings appear like silhouettes against a neutral, striated ground. The artistic expression lies principally in the contours, the rhythmic conventionalization of the billowing shapes, which appear at their best in the long frieze-like compositions of horsemen and chariots (Plate 18), but also in a number of the large

¹ Cf. É. Chavannes, *Mission archéologique dans la Chine septentrionale*, Tome I, Première Partie, La Sculpture de l'Époque des Han (Paris 1913), pp. 123-173.

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mythological pictures with their coiling clouds and soaring dragons. Of the greatest importance for the decorative effect are also the ornamental borders framing the scenes, in which some of the same motives recur as on the outer borders of the mirrors of the Han period. Thus we find here the characteristic wave patterns, both the long large waves and the short pointed ones, sometimes combined with plaited bands, sometimes with borders of lozenges and much extended and intersected volutes, which may resemble coiled dragons or remind us of clouds and flames. The correspondence between the ornaments on the mirrors and on the stone relief constitutes a valuable confirmation of the genuinely Chinese character of these motives.

These reliefs are not sculpture in the real sense of the word, but rather painting or contour drawing translated into stone. There can be no doubt that they reproduce, at least in part, popular mural paintings which existed in the dwellings of the rich people of the time, an assumption which is supported by the poet Wang Yen-shou's description of the mural paintings in the Ling-huang palace, which was erected in the middle of the 2nd century A.D.¹ Here are described scenes of the same kind as we find in the Wu-liang reliefs, as well as representations of "loyal knights, dutiful sons, mighty scholars, faithful wives, victors and vanquished, wise men and fools," moralizing illustrations, which well accord with those represented in the above-mentioned stone reliefs.

The style of these reliefs is chiefly remarkable by its well-unified decorative rhythm; animals, human beings, chariots, the clouds and the trees, all are dominated by the same undulating and whirling movement. The West-Asiatic impulses, which are so evident in contemporary bronze art, have here been transfused with the same independence as in the textile arts. The elegant horses with the slender legs and high, arched necks are scarcely conceivable without Hellenistic models, but they have been harmonized with the pure Chinese elements—dragons, clouds, horsemen, and chariots—and in this way unified decorative compositions have been created which, strictly speaking, bear no resemblance either to West-Asiatic or Hellenistic art. The element which is of greatest interest is indeed not derived from any foreign source but from the creative imagination of the Chinese themselves.

Besides the relief series of Wu-liang-tz'ü there exist, as has been said, a number of isolated stone slabs, which adorned the ante-rooms of tombs now destroyed. Some of these have been collected in temples or mausoleums at various places in Shantung, such as Tsi-nan fu, Cheng-chou fu, Tzü-yün ssü at Ch'in-ning chou, but they are also found in foreign collections, as in the museum of the Tōkyō Imperial University and the East-Asiatic Museum in Berlin. Among the reliefs in Tōkyō may be mentioned one which represents domestic scenes—figures engaged at the distaff and spinning-wheel, at the stove, with water pails, baking (?), etc.,—and which is executed in the peculiar technique where the silhouetted figures are somewhat sunk in the coarsely striated ground, which almost looks like a straw mat (Plate 19). The

¹ Cf. A. Waley, *An Introduction to the Study of Chinese Painting*, London, 1923, p. 30.

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stone in Berlin (collection of Baron von der Heydt), on the other hand, has an even background and the figures appear in quite strong relief, slightly modelled, and defined by incised lines. The sculptural character is here more emphasized than in the above-mentioned reliefs. The stone also acquires a special interest from its inscription with the date A.D. 113 (Plate 20). The puzzling motive shows a blending of mythological and realistic elements. The central group consists of two men, riding on tigers (the two animals have one head in common), and each of them at his own end beats a large drum which is suspended between them. From it there proceed long ribbons, which among other things serve as seats for two other figures with smaller drums, as well as apes. On a platform at one side a female dancer and an acrobat perform their arts, accompanied by three musicians, and on the opposite side grow two trees with intertwining branches. Above and below are friezes of animals and men, executed in high relief. However these curious motives may be interpreted, they have been expressed in a manner which reveals great interest in reality and a considerable capacity for sculptural form. The relief is in fact as fully developed as in a number of Buddhist stelæ, which were executed at the end of the fifth and beginning of the sixth centuries. It is thus not without some surprise that we note its early date.

The most attractive and evident examples of the great progress of the plastic arts during the Han period are, however, the minor representations of animals in bronze and clay. These are no longer executed as decorative additions to the sacrificial vessels or the like, but for their own sake as independent plastic works of art; most of them seem to have been made for the dead to be deposited in the tombs, perhaps as representatives of guardian forces or of actual animals, and the general endeavour of the artists has indeed been to make them as strikingly natural as possible. This naturalistic tendency in the representation of animals was, of course, already observable in the small bronze statuettes of the Ch'in period, but these were in a much greater measure than the Han animals restricted to auxiliary decorative positions. We have seen that the sculptural art on a large scale in stone mainly supplied the need for guardian animals outside the tombs which took the shape of lions or lion-like beasts. But these were, curiously enough, not represented in the minor plastic arts of clay and bronze; here on the contrary the most important motives were the bears and certain domestic animals such as the horses, the rams, the pigs, and the dogs. The bear evidently was considered by the Chinese as a symbol of strength, thus a fitting motive for feet under vessels, but they must soon have found a peculiar delight in interpreting its broad and full shapes for their own sake from a purely plastic point of view.

The bronze statuettes of fairly large size representing bears which have been preserved from the Han period are perhaps the most completely satisfying representatives of Chinese sculpture as such. They are indeed irresistible not only by the exceedingly clever and sure way in which the form has been interpreted, but also by the keen psychological interpretation of the peculiar nature of the bear. Among these statuettes should be recalled one in the collection of Mr. Oppenheim in

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London, two in the Gardner Museum in Boston, and one in M. Stoclet's collection in Brussels.

The first of these statuettes shows the animal seated on his hind legs, raising its front paws and turning his head somewhat to one side, as if his attention was attracted by some threatening danger (Plate 21). The position is essentially the same as in quite a few later representations of seated bears, but it has hardly ever been given with so much grandeur and poise. The head is somewhat exaggerated in proportion to the limbs, its enormous bulk weighs down the body which, however, gives the impression of elastic resistance. In spite of their very slight indications, the small twinkling eyes and the long sensitive muzzle reveal a kind of sly watchfulness which fascinates the beholder. The bronze is coated with a heavy gold plating which in part is glossy and in part covered with incrustations of a greenish patine, thus imparting to this statuette a very rich colouristic effect.

The bears in the Gardner Museum are somewhat larger and still more powerful ; they are represented as squatting and stretching their pointed heads forward with a contented growl (Plate 22). The forms of the full and soft bodies are hardly differentiated, nevertheless full of mobility and strength. The main concern of the artist seems to have been to bring out the immense weight of these monumental beasts by accentuating the supple strength of the thick legs and the elasticity of the enormous paws which support the curving body. The head consists mainly of the drawn-out muzzle and the bent-back ears which together with the small eyes impart to these creatures a peculiar character of slyness and indolence. Although only about 16 cms. high, these bears are, in the fullest sense of the word, monumental creations which might be enlarged almost to any size.

This may with good reason also be said of the gilt bear in the Stoclet collection in which the motive in some respects is carried still further, not to say exaggerated by the widely stretched-out forelegs which, in spite of their thickness, seem to carry the neck with difficulty (Plate 23). The animal becomes most impressive when seen from the back, where the full volume of its contracted body and hind legs swells into something truly grandiose. Whereas the bear in the Oppenheim collection may be seen with the greatest advantage from the front or in half side-view, the still grander but less individualized and less acute bear of the Stoclet collection must be seen in full front or full back view in order to be appreciated to its best advantage.

There are also, as we have had occasion to note, representations of bears combined in small conical groups as sleeve weights, which are said to have been deposited in the tombs. In this case, however, the bears are not executed completely as sculptures in the round but simply in parts, so as to give an impression of their grappling, not to say fusion, as they wind around each other (Vol. II, p. 32).

Besides the bears, the most remarkable animals which have furnished motives for minor plastic works in bronze are the horses and rams. The former are represented either without or with riders and it is interesting to note that these small bronze horses seem to be of a quite different race than those decorative horses

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which are reproduced in the stone reliefs from Wu-liang-tz'u. Compared with the latter the small bronze horses strike us as being less elegant but closer to nature, and exceedingly strong supports for the riders who are planted firmly on their backs (Plate 24). One might almost speak of an organic connection between the man and the horse, so well seems he to cling to his steed. It is tempting to compare these small equestrian statues with the long series of well-known masterpieces of European art representing the same motive. However varied these may be, they nevertheless are all much closer related between themselves than to these Chinese bronze riders, which attain a peculiar grandeur by the synthesis of the animal and the man which together form a more perfectly unified plastic motive than we are wont to find in Western art. The solution offered by the Chinese is rather of a kind which would be applied by the most up-to-date sculptors who are not too strongly affected by naturalistic representation of detail.

It is, however, in the clay sculptures that the greatest variety of plastic animal representations are to be found. The easily worked material invited to a number of individual variations even though the artist generally adhered to certain traditional types. The commonest among them were, as we have said in a previous volume, simply pressed in moulds, but the finer ones were no doubt either modelled by hand or retouched after being taken out of the moulds. To heighten their decorative effect, they were usually painted or coated with coloured glazes, though the latter do not appear until after the Han dynasty.

The origin of these clay statuettes made for the tombs was already touched upon, and we may pass over it here, as it is after all a question not directly relevant to sculpture ; nor do we think that those figures, be they animals or human beings, which are most closely copied on nature are of the greatest interest in the history of sculpture : the artistic value of some of these tomb statuettes depends much more on the plastic translation of the animal motive than on the naturalistic merits of the representation.

We find in the best of these the same remarkable power of concentration as in the big works in stone ; the forms are simplified, treated in broad planes enclosed in long unbroken lines which serve to bring out the unity of the whole form. The artist conceives the model under its biggest aspect and takes small account of detail, except when it is essential for bringing out a fundamental feature in his conception of the plastic motive. He stands very free to nature ; he always differentiates the volumes according to a definite rhythm. Thus, for instance, the horses (Plate 26 B) are, as a rule, a succession of bulging shapes on four stout legs which would be less suitable for trotting than for supporting a monumental volume. The mastiff dog (Plate 25 A) has an upturned tail, a square head, a pair of attentive ears, a sniffing nose, and a mouth which, though it is closed, inspires fear. This animal too is essentially static, impressive by its massivity which is brought out in distinctly marked planes.

When the artist goes a step further, as for instance in some of those larger horses' heads which were fixed on bodies of clay with legs of wood, he again insists

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primarily on the plastic aspect of his motive. With an intimate sense of life he discreetly allows us to feel the difference of structure between the bony parts and the soft nostrils, while the open mouth, which is the culminating point of the whole composition, is treated with decorative boldness and the under lip—curled almost like a spur—gives an accent of proudness to the head (Plate 27). It is quite possible that such a head was to some extent inspired by Hellenistic models ; but if that was the case, it only goes to prove how well the Chinese understood transforming whatever they borrowed into a form which was essentially determined by their own artistic genius. The type of the horse is, strictly speaking, not Chinese but rather what is usually called Bactrian ; yet, even in this case, the essential artistic accents were brought in by a genius who was completely foreign and, it may well be confessed, far superior to the Greek animal sculptors.

The human figures are indeed treated according to the same endeavour to retain the characteristic general form, particularly by using the heavy mantles in a plastic sense. The bodily structure is hardly indicated ; some of these figures grow up like big trunks from the ground as they stand on the hem of their wide mantles, but by the movement of their arms or a slight turning on the hips or in the neck, the monotony is broken and the rhythm becomes more interesting (Plate 29). Although mostly executed on a small scale, they convey the impression of monumental creations, because the volumes are unified and the modelling is more suggestive than defining. In the heads, however, the artist often gives a very close characterization of the types (not to say individuals). We are made to realize their fundamental character, and it may well be that some of these are worked after actual persons, though hardly as yet as individual portraits. Portrait sculpture was indeed an art which during the classic epochs never interested the Chinese sculptors, at any rate, not until painting had developed. They were, as a rule, too much guided by their creative imagination to be interested in naturalistic resemblances.

It is also only exceptionally that the Chinese make any attempt at representing movement in sculpture in the round. When this is done, as may be seen in some small dancing figures (Plate 30), the expression lies much less in the differentiation of the forms than in the long unbroken lines of the garments, which are shown moving according to the rhythm of the dance.

TOMB STATUES AND CLAY STATUETTES OF THE SIX DYNASTIES

The development of plastic art in China during the centuries immediately following the fall of the Eastern Han dynasty (A.D. 214) may be followed both in the small-sized intimate clay sculptures, and in a number of large animal statues, as well as in Buddhist images. The latter definitely gain the upper hand after the middle of the 5th century and constitute from that time the most important material for the study of the development of style. But before we turn to this religious sculpture, which claims a chapter to itself, we must devote some attention to the sculptures of the time of the Three Kingdoms and the Six Dynasties, which are directly related to the work of the Han period. They are most common in tomb pottery ; among the large stone sculptures they are comparatively few but artistically very important.

If we revert to the small clay statuettes which were deposited in the tombs for the service of the "earth spirit" of the departed, we are able to establish that in addition to the usual animals, such as horses, dogs, and pigs, there also occur some new ones, among which we notice chimæras, rhinoceri, and camels. The first-named, which are represented partly as curled up in a reclining position and partly standing, with lifted head, were probably intended to watch the tomb rather than to serve the departed in any other way, though possibly they also have a symbolical meaning. But since they are usually furnished with an opening in the back, the surmise lies near that they served as lamps or as the feet of lamps, though no definite proof is as yet forthcoming. From the previously quoted description of the tomb of Ch'in Shih Huang it appears that candles were made from the fat of walrus, calculated to last for a very long time, and some kind of primitive lamp may well have served a similar purpose.

These wonderful creatures with cat-like bodies and small wings on their shoulders (Plate 31 B), as well as horned dragon heads, belong to the same race as the great guardian animals at the Liang tombs, to which we shall return later. They are creatures of the imagination which captivate just as much by the *terribilità* of their expression as by their cubistically synthesized form.

Of the larger horses there remain as a rule only the bodies and heads ; the legs, which were of wood, have decayed (Plate 31 A). The energetic modelling of the heads in broad planes is of the same kind as in the reclining chimæras and testifies to a high degree of plastic concentration. The fundamental elements of style are the same as in the Han period, but the articulation has improved in respect of clearness and definition. The types were probably developed during the 4th century.

The horses and camels modelled entirely in clay are in all probability of somewhat later date. In these the treatment of form has a more naturalistic emphasis, and the divergence from the Han figures is greater. There is reason for referring them to the

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Northern Wei dynasty (5th and early 6th centuries). The horses are short, with long forelegs and high necks as well as very long and thin heads. With their long saddle-cloths, which sometimes almost reach the ground on both sides, or the large caparisons which cover both neck and body, they often remind us of medieval tournament horses (Plate 33 A). They are clearly of a very special breed, which was probably introduced by the Toba Tartars (Northern Wei dynasty), one of the mounted clans which by virtue of their swift horses and their skill in manœuvring them, penetrated victoriously into China. If the horses are unusually elegant and refined, the camels are stocky and heavy (Plates 32, 33 B). They stand on crooked straddled legs, and their immense necks and long beards are suspended like a well-filled sack in front of the thin body. They are safe vessels on which long journeys through the desert may be taken and they usually carry on their backs large sacks or baskets of provisions. Their good equipment seems to indicate that they were deposited in the tombs not only as images of the domestic animals of the departed but also in order that his "earth spirit" might be able to undertake a journey. They are perhaps less decorative than the best T'ang camels, but they express more strongly the actual idea of a camel.

Among other animals of this period should be remembered a very fine statuette of a walking bull in the Museum at Berlin (Plate 34 A), which by the unusually clear emphasis of its organic structure and of the movement in the legs and haunches becomes a great work of plastic art. It is carried a little further than the plastic renderings of similar animals during the Han period, though without loss of the greatness of the form. On the other hand it is stronger and more convincing than any animal of the T'ang period and may with great probability be counted among the creations of the Northern Wei dynasty. This statuette is also of particular interest because of its great resemblance with the bronze statuette representing a resting bull which belongs to M. Wannieck and is said to come from Li-yü. We have reproduced the two animals on the same Plate (34) in order to give the reader an opportunity of comparing them, and it seems almost superfluous to dwell here on particulars which become quite apparent from the illustrations. The bronze statuette which is in itself a little masterpiece is in every respect so closely related to the above-mentioned clay bull that we find it highly probable that the two are of approximately the same date (after the Han and before the T'ang).

The human figures show a great wealth of variety and now appear in large numbers. The commonest are riders, both men and women. We see that they are accustomed to sit in the saddle and their costume is adapted to that end. They wear long protecting breeches (of leather?) which are often laced up under the knee, and a kind of jerkin which is secured by a strap round the waist. On the head the men of rank wear very curious small bonnets, but the servants wear either skin caps or hoods. This military equipment is also worn by the guardian figures which stood in the tombs, sometimes in an attitude of attack, and sometimes leaning on sword or shield, like Donatello's St. George. The female costume is also close-fitting with light sleeves, but in some cases it is so long that the train can be drawn up

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and hung over the arm, otherwise a large cloth is worn over the crossed arms in front of the high waist. The figures are in general extraordinarily slim and slender, reminding us by their high waist and elongated proportions of the *Premier Empire* ladies, though with the difference that their hair is dressed high and surrounded by a kind of large spade-like cap, which also covers the ears and part of the back of the head. They are perhaps not so refined and graceful as the fine ladies of the Han period, but they have a peculiar charm in their roguish smile, their spirited, sometimes stiff, carriage and their expression of youthful health. The earliest and finest of these female tomb figures are executed on a very small scale (15 to 20 cms. high), but the size is gradually increased and the figures may reach a height of as much as 70 to 80 cms. The costume is modified at the same time and assumes the character of a long cape with ornamental borders. The hair takes the form of two large wings and on the feet are broad pointed shoes, as may be seen from many specimens in English and American collections (Plates 35, 36 B). These figures were probably not made before the middle of the 6th century, after the close of the Northern Wei dynasty.

The nearest artistic relations of these small statuettes are to be found in a number of Buddhist reliefs, both in cave temples and free standing *stelæ*, which will occupy us presently. We shall first, however, refer to a number of sculptures which are directly related to the pre-Buddhist art. Among them may be included a number of stone reliefs with silhouetted figures on a flat ground, which constitute a further development of this special branch of Han sculpture. An excellent example is the relief fragment (illustrated on Plate 2 in *Chinese Sculpture*) belonging to a Japanese private collection, which represents a man protecting himself against a tiger—a classical motive which reminds us of one of the scenes in the well-known painting after Ku K'ai-chih in the British Museum. Other reliefs, executed in a more summary technique with coarsely hewn figures, may probably also be referred to the centuries immediately after the close of the Han dynasty, but it would take us too far to describe them in detail here. Greater artistic interest attaches to the monumental statues, representing lions and chimæras, which were set up at the royal and princely tombs both in the vicinity of Nanking, where the rulers of the Sung, Liang, and Ch'en lines had their residence, and in Honan.

These too little known tomb statues constitute one of the most remarkable groups of Chinese stone sculpture. A number of them still stand in their original positions by royal and princely graves, which are historically known and identified by scholars, but others (of somewhat smaller dimensions) have been broken away from their pedestals and exported to the West, naturally with every possible precaution, for a closer investigation of their original condition. As regards the latter we are thus thrown back exclusively upon an analysis of style in order to establish their position in the chronological sequence. Matthias Tchang, who published a monograph on the tombs of the Hsiao family in the Nanking district, enumerates twelve, of which the earliest belongs to the emperor Ch'i Wu Ti (died 493) and

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the latest to Duke Hsiao Ying.¹ Many of these have furthermore been described and illustrated by Ségalen, who also first published the partly destroyed chimæra from the tomb of the emperor Sung Wen Ti (died 453), but none of these scholars has anything to report concerning the tombs from which the chimæras exported to Europe and America were taken. They were not situated in the vicinity of Nanking but in northern Honan.

The statues represent winged animals which were placed in pairs at the beginning of the so-called "spirit path" (*shen tao*) which led up to the mound. This way was also flanked by two stelæ, borne by tortoises, and by a couple of columns, monuments which in some cases are still standing. Among the animals one can distinguish two main types, i.e. the so-called chimæras, which give the impression of bastards of lions and dragons, and the real lions, which, it is true, have wings on their thighs, but no feathers or scales on the body and no ornamental beard. The former, which are undeniably the most fantastic of these legendary animals, and which by later Chinese authors are called *chi-lin* (Tchang calls them "winged horses"), seem to have had superior rank, as they were placed by the imperial tombs, whilst the lions were placed by the tombs of princes, but not of sovereigns.

The earliest which can be dated is the large chimæra by the tomb of the emperor Sung Wen Ti (died 453) (Plate 37 A). It is a colossal animal, imposing even in its mutilated condition. It has lost the upper part of the head and is now for the greater part covered by a scrap heap which was partially shovelled away when the animal was photographed. The grey limestone surface is badly worn, but it is still possible to see that both the body and the legs were covered with a kind of ornamental scales or feathers and that the animal had been provided with wings, not only on the thighs, but also by the ears. Its counterpart has vanished without a trace.

As number two of the chimæras still remaining in their original position we should mention that which stands by the tomb of the emperor Ch'i Wu Ti (died 493, (Plate 37 B). The dimensions are somewhat smaller, but the animal is preserved intact ; the legs are comparatively short, but the tail is fully developed ; the most imposing part is the immense head with the gaping jaws, from which hang down the ornamental beard and the long tongue. Noteworthy also are the three pairs of wings and the ornamental feathers over the whole body.

The chimæra at the tomb of the emperor Liang Wu Ti (died 549) shows a bolder and prouder carriage (Plate 38). The movement of the long supple body is here better developed and is more effectively completed by the immense arch of the bent-back neck. The animal seems to advance *passant*, we feel its agility and strength. Wings and feather tufts are rendered in low relief or are simply engraved.

This movement and energy appear in a more violent form in the two large chimæras now in the University Museum in Philadelphia (Plates 39, 40). Their place of origin

¹ Cf. Matthias Tchang, S.J., *Tombeau des Liang* (Shanghai, 1912) ; V. Ségalen, *Recent discoveries in ancient Chinese sculpture*, Journal of the North China branch of R.A.S., 1917 ; Ségalen-Lartigue G. de Voisins, *Mission archéologique en Chine*, Atlas, Tome II, Paris, 1924 ; O. Sirén, *Chinese Sculpture from the 5th to the 14th century*, London, 1925, Plates 3 to 11.

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is Chi hsien in northern Honan and they may be a little earlier than the chimæra at the tomb of Liang Wu Ti. Their elegantly drawn bodies, which merge directly into the powerful hind legs, and the wings and ornamental feathers in high relief, point to a comparatively early date. The later chimæras show a growing tendency to become stiffer and more clumsy and their wings and feathers are rendered in very low relief or are engraved. The connection with the lions of the Han period as we know them, for example, in the overthrown statue at Wu-liang-tz'ü (147 A.D.), is here more evident than in the larger chimæras mentioned above. It becomes especially clear in a third, somewhat smaller chimæra, belonging to C. T. Loo & Co., which was imported together with the Philadelphia statues (Plate 41). It shows a more compressed neck and a relatively larger head, as in the Han lions. Admirable is the artistic energy with which the movement and the elastic tension of these animals is expressed. The legs are stretched, the neck is strained, the head is thrown violently back, the chest is thrown out in a large curve, and all the movements are emphasized by deeply cut lines, which give a distinct impression of tense steel springs. These may be primarily a conventionalization of the muscles of the neck, body, and legs, but they have been executed with such supreme artistic liberty and purposefulness that the whole animal acquires the character of a bundle of curves of movement, a synthesis of animal power strained to the utmost. To find anything corresponding in Chinese stone sculpture one must go to the finest tomb pillars in Szechuan, although the figures on the latter do not attain to the same degree of concentration and energy in the conventionalization of the movement. There can thus be very little doubt that these chimæras are of earlier date than those which stand by the tombs of Ch'i Wu Ti and Liang Wu Ti. They were made at a time when the traditions of the Han period had not yet faded away, though in a style which survived through the 6th century.

Differing somewhat from these, though belonging to the same fantastic and monumental race, is the chimæra in the Sirén collection (Plate 42). Its body is covered with long conventionalized feathers, the wings are comparatively smaller, the neck is stiffer and the head colossal. From the plastic point of view the energetically modelled body might be considered superior to the above-mentioned statues, but the movement is less pronounced, and the curve of the neck not so fine. The grotesque wildness of expression is accentuated by the immense blinkers over the eyes, the distended nostrils and the ornamentally drawn whiskers. If one looks at the head from the front one is reminded of *t'ao t'ie* masks ; if one looks at the chimæra in profile, the proud decorative effect is determined by the high ridge over the neck, and it appears to some extent related to the winged creatures of the air. In respect of the general development of style, this chimæra appears to stand at the same stage as the statue at the tomb of Ch'i Wu Ti (496), though the types do not correspond entirely. They probably did not see the light in the same province ; our chimæra may not have come from Kiangsu, but from Honan, where, moreover, members of the Liang family were also buried. This assumption is supported by the fact that an animal of a very similar species was bought several years ago by the

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Peking art dealer, M. Grosjean, in Honan, which is also characterized by the unusually fine and elegant modelling of the body, though its head is broken off.¹

A third example belonging to the same stylistic group was in the possession of Messrs. Yamanaka & Co. in New York, but in this case the body seemed somewhat shrunken in proportion to the very large head. Neither is the possibility excluded that more such animals may remain in damaged condition in unknown places in China. They were extremely popular as guardians of the imperial tombs in the 5th and early 6th centuries. Later they appear to have been again supplanted by lions, which had never entirely disappeared from Chinese sculpture, even though during this period they were obliged to yield the place of honour at the imperial tombs to the chimæras. It is not easy to explain the reason for this phenomenon without exhaustive investigation into the general cultural conditions during the period. The Chinese certainly derived the impulse to the use of such guardian animals from the West—probably by sea from India—although they transfused these impulses, in accordance with their own pronounced sense of form, into the traditional moulds which survived from the Han period.

By way of comparison, we may mention the winged lion-griffin in the British Museum, which is considered to be a Bactrian work of the 4th century B.C. It shows the same motive as the Chinese chimæras, although in a somewhat Hellenicized form.² The fundamental character of this bronze statue may be described as Achemænian, but it has been ennobled by a Greek touch. In the large stone statues described above there remains a good deal of the fundamental Iranian features, but instead of being crossed with Greek elegance of form they have been modified by the wonderful capacity of the Chinese to impart to their animals a more vigorous imaginative life than they possessed anywhere else.

The majority of the winged lions in the vicinity of Nanking may still be seen in their original positions. Their colossal weight and vast dimensions appear as yet to have imposed unsurmountable obstacles to their removal, but a number of them are so badly cracked that they are doubtless doomed to early decay. The earliest, and artistically the most important, stand by tombs which were raised over members of the Liang line, namely, the brothers of the emperor Wu Ti, Prince Hsiao Hsiu (died 518) and Prince Hsiao Tan (died 522), and the emperor's cousin, Duke Hsiao Ching (died 523). In addition to these there are two or three more large lions in the same district, at Yao hua men, east of Nanking, but they are not on the same high artistic level as those mentioned above. The anatomical differences between lions and chimæras are not, as has been said, of a very deep nature. Both the former and the latter are mythical winged creatures, even if they are not furnished with scales or feathers. Neither have they an ornamental beard, but an immense tongue which hangs down from the open jaws over the arched breast. They are represented walking, advancing majestically or suddenly stopping, with forelegs

¹ Cf. *Chinese Sculpture*, Plate 11.

² Cf. Dalton, *The Treasure of the Oxus*, London, 1926. Plate 25.

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stretched, the hind legs bent and the head lifted high on the proud back-bent neck. The forms are fuller, the limbs more powerful than in the contemporary chimæras ; they are imposing by their heavy mass just as much as by the extraordinary powerful tension of the limbs. Most eaten by water and frost are the lions at the tomb of Hsiao Ching, which is now completely covered by a water-soaked rice field in which the animals are sunk to the belly (Plate 45). In the spring, when the water is high, they look like proud Viking ships lifting a dragon-head with gaping jaws over a swelling bow. The resemblance does not, it is true, extend to details, but it is a general relationship which deserves mention.

Better preserved and more completely visible are the two colossal lions near the tomb of Duke Hsiao Hsiu, which is now built over by the village Kan yu hsiang (Plates 43, 44). At this place are furthermore preserved two high inscribed tablets (p'ei), borne by tortoises (Plate 46) and a fluted column on a plinth of coiled dragons. It is probably the earliest partly preserved "tomb avenue" in China, showing an arrangement which was greatly developed during the immediately succeeding centuries.

We have already indicated the artistic provenance of the lion, and the mere fact that it has wings points to the influence of Persian art. On the other hand, it should be remembered that the Achæmenian and Sassanian lions are dependent on the Assyrian, which may, indeed, be regarded as the original parents of most of the Asiatic (and some European) lion sculptures. To what extent the Chinese really knew these prototypes is a question which can scarcely be answered at present, but it is at any rate clear that they refashioned them in a singularly free, not to say fantastic, manner in accordance with earlier traditions of style. These animal sculptures constitute, stylistically, a direct continuation of the plastic art of the Han period, but at the same time we have good reason to assume that a new wave of influence from the West reached China by a more southern route than that of the north-western nomads. It is to be noted that such lions do not occur in the northern parts of the country which at that time were ruled by the Tartars ; they belong to more southerly districts where the old Chinese civilization and the Han race had never been suppressed by foreign elements. They represent the culmination of plastic art in China and must be accounted the most genuine, monumental, and convincing evidence of the artistic genius of the Chinese. The creative power which here finds such free and vigorous expression is guided henceforth more and more into the province of religious sculpture and is found to subordinate itself to systems of thought and iconographic forms which were imported from foreign countries.

III

BUDDHIST SCULPTURE OF THE NORTHERN WEI PERIOD

Buddhist sculpture constitutes without doubt the largest and the most important section of the plastic arts of China, and since it may also appear somewhat foreign to Western eyes, we may perhaps be permitted to dwell upon it at greater length.

As has already been suggested, its beginning can scarcely be dated earlier than the middle of the 5th century; it reached its zenith in the 7th and early 8th centuries. After that production declines, though a rich and varied renaissance may be observed in the 12th and 13th centuries. The material therefore extends over a considerable range of time and is remarkably rich, though qualitatively uneven. Much of it must be described as simply artisan's work, without any individuality, but it also comprises creations which attain the level of the best religious sculpture of any land or age, especially if the word "religious" be taken to designate a spiritual consciousness rather than metaphysical ideas.

When Buddhist sculpture was introduced into China it had already passed through a long period of development in India and Central Asia. Its principal iconographic motives, symbols, and attributes were developed in a definite form. The Chinese adopted these in the same way as they adopted the Buddhist writings, and the modifications which they subsequently made referred rather to artistic interpretation than to the motives themselves. To some extent it may be said that the Chinese infused a new artistic expressiveness into the traditional symbols and forms. They brought them nearer to the world of man without injuring their spiritual significance.

The Chinese possessed greater plastic artists than any other people of the Far East. They were the guardians of deep-rooted traditional styles which could not be forgotten but only modified by the introduction of Buddhist motives, and which to a large extent retained their determining importance even after the Indian motives had been introduced. Herein is perhaps to be found one of the reasons why the religious sculpture in China, in spite of its fundamentally abstract character and its formal limitations, assumed a more human and natural aspect than the Buddhist sculpture of other countries.

It should be mentioned, however, that when we seek to define the artistic elements in Buddhist sculpture in China, we pursue a course which was strange to the ancient Chinese themselves. According to their conceptions, this art was primarily the expression of religious devotion. Its significance depended on the symbolic presentation of the motive rather than on any conscious artistic transformation of it. Religious sculpture was not considered an art of the same order as painting or calligraphy; the sculptors were the interpreters of certain traditional, well-defined motives and conceptions. They could not accentuate the significance of the various Buddhas and Bodhisattvas by emphasizing their physical organism or their resemblance to human beings; still less could they change the attitudes and gestures of these

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figures, if they wished to be understood. All these elements of expression were defined by a long and detailed iconographic tradition.

The great majority of the Buddhist sculptures represent isolated figures, sitting or standing, without any trace of movement beyond certain symbolical gestures. The heads are usually executed in accordance with certain definite types, varying with different periods and local schools, but very seldom characterized by any striving for individuality. As regards the bodies, they serve, especially in the earlier examples, merely as a support for the richly flowing draperies. Even in figures which are often represented as largely nude, such as the dvārapālas or guardians of the gate, the treatment of the body is not really naturalistic, but rather symbolical. The Herculean forms and muscular movements are deliberately exaggerated in order to express supernatural strength or alertness.

In order really to understand the symbols one should of course have some knowledge of what lies behind them—which is by no means easy for Westerners, when entirely unfamiliar with Buddhist ideas. This is not the proper place to enter into these complicated questions, and we must therefore restrict ourselves to a few remarks on the most usual religious motives and their iconographic expression before we enter upon a discussion of the developments of artistic style. Moreover, it is clear that the Chinese artists frequently give a remarkably free and arbitrary interpretation to the Buddhist motives, owing to the fact that they had not themselves sufficient knowledge of their real meaning, or else simply permitted themselves artistic licence at the expense of the meaning. Nothing could be more natural than this, since the ideal world of Buddhists is like a boundless sea, and its pantheon is peopled with innumerable divinities, of which the majority are symbols of spiritual states and conceptions. The artistic value of the representations thus, to a large extent, depends on their ability to suggest or reflect the import of these states or conceptions.

According to the Mahāyāna Buddhism, there exist countless Buddhas (every human being carries one within him potentially), but the Buddha who last appeared in human form was Sākyamuni or Gautama, the Indian prince, whose history is related in *Lalita-Vistara* and other sacred writings. He is often represented in Chinese sculpture, usually sitting on a lotus throne (*padmāsana*) or a lion throne (*simhāsana*), but also standing. He is always provided with the *ushnīsha*—a conical swelling on the top of the head—but not always with the *ūrnā*—a “woolly tuft” or knob on the forehead. When he stands erect, one hand is usually held up to the shoulder with the palm outward (*abhaya-mudrā*, meaning “fear not”) and the other is lowered also with the palm outward (*varada-mudrā*, the gesture of charity). When he sits, both hands are held either in a position of meditation (*dhyāna-mudrā*) or in one of the following positions: *vitarka-mudrā*, talking or instructing with lifted hand and index finger touching the thumb; *dharma-chakra-mudrā*, the position which represents the “wheel of the law” and consists in holding both hands before the breast, one turned outward, the other inward, as if causing a small wheel to revolve; *bhumisparśa-mudrā*, the gesture by which Sākyamuni takes the Earth

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to witness that he has resisted Māra's temptations ; one hand then rests on the leg, pointing to the ground. As a rule he carries no attributes except the beggar's bowl which is occasionally placed by his side or in his lap. Illustrations from the legend of Sākyamuni Buddha appear more rarely in Chinese than in Indian sculpture, but some may be seen in reliefs at Yün-kang.

In addition to Sākyamuni a whole series of other Buddhas is represented in Chinese sculpture. Among these we may specially mention : Amitābha (in Chinese O-mi-to), the divinity of the limitless light and ruler of the " Western Paradise." He usually sits on a lotus throne, and it is sometimes difficult to distinguish him from Sākyamuni when there are no other attributes or when he is not accompanied by complementary side figures. We shall have occasion later to observe several Amitābha statues.

Maitreya-Buddha (in Chinese Mi-lei fo), " the compassionate one," who awaits his time to appear as the saviour of men. He is usually represented, not on the lotus throne, but standing or sitting on a bench with his feet on the ground or crossed in front of the bench. The usual hand position is abhaya-mudrā, although he is also found with hands in the vitarka or dharmachakra-mudrā. Vairochana (or Virochana—a name for the sun) was regarded during the T'ang period as the highest of all these spiritual beings, and was invoked especially by the mystic sects. He sits on a lotus throne and holds his hands in mudrās of special mystic significance. (In Japan he is called Dainichi-Nyorai.)

Bhaiṣajyaguru, the Buddha of healing, whom the Chinese call Yao-shih, the Japanese Yakushi, is also often represented sitting on a throne with crossed legs, usually holding a small medicine box or a bowl in one hand, and the " golden fruit " in the other.

Even more common than the Buddhas are the Bodhisattvas : beings of wisdom. According to Mahāyāna Buddhism, these are beings who have attained to perfect spiritual enlightenment, but have voluntarily renounced entry into Nirvāna in order instead to become the saviours of man. It is therefore in the nature of things that these Bodhisattvas acquired great popularity and were often invoked by suffering mankind. They are usually represented in princely attire, with a crown on the head (since Gautama himself was a prince before he became a Buddha), though the costume varies greatly in different periods.

In later Chinese art, which is in direct dependence on Indian art, the Bodhisattvas wear only a dhoti (long skirt) fastened round the waist, a scarf over the shoulders, rich jewelled pendants, and a high head-dress instead of a crown. In consequence of their rich costume they often seem more like women than men, a resemblance which clearly also struck the Chinese. Other causes were, however, still more influential in gradually converting into a female divinity the most popular of all these Bodhisattvas, Kuan-yin. Kuan-yin or Avalokiteśvara, as he is called in Sanskrit, appeared as a ray of light from the head of the Amitābha Buddha—just as Athena from Zeus' head—and is regarded as the special creator and protector of the present age. He is represented under different forms, at first usually standing beside

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Amitābha, but also alone, holding a vase and a lotus flower in his hands. Subsequently Kwan-yin developed into a female divinity, a mother of mercy. A very popular form of representation in Chinese sculpture after the close of the T'ang period is Kwan-yin sitting on a cliff at the sea-shore, as the protector of mariners, but there also occur symbolic forms of Kwan-yin with several pairs of arms and nine or eleven heads.

When Kwan-yin stands on one side of Amitābha, the place on the other side is occupied by Ta shih-chi (Sanskrit, Mahasthāmaprāpta), or also by Maitreya Bodhisattva. These also carry in their hands a vase or bottle with the nectar of immortality, and not infrequently a lotus flower. Their costume is the same as Kwan-yin's, but with the difference that the latter usually wears a small Amitābha Buddha in his crown.

Of other Bodhisattvas which used to be represented in Chinese sculpture we may mention Mañjuśrī, who is called Wen-shu in China and is revered as the protector of good thoughts and wisdom. He is also sometimes represented standing by the side of a Buddha, carrying a book and possibly a sword, but more characteristic are the representations of Mañjuśrī riding on a lion. Corresponding to this Bodhisattva is Samantabhadra (in Chinese Pu-hsien) who is worshipped as the divinity of the highest intelligence and of good deeds. When he stands by the side of Buddha, he carries in one hand the sacred jewel (cintāmani) and sometimes also a lotus (like the majority of Bodhisattvas). As a pendant to the Mañjuśrī on a lion, Samantabhadra appears riding on an elephant.

Another common pair of Bodhisattvas, sometimes placed on either side of Śākyamuni Buddha, are Akaśagarbha (Hu-kung-tsang) and Kṣitigarbha (Ti-tsang), of which the latter especially acquired great popularity as the saviour of mankind from the tortures of purgatory. Sometimes Ti-tsang is represented in a series with Kwan-yin, Wen-shu and Pu-hsien, the four Bodhisattvas who stand for the four quarters of the winds, as well as the elements (earth, water, fire, and air). The only Bodhisattva who retains a purely masculine form, and a very powerful one, is Vajrapāṇi, the bearer of the thunderbolt, who serves as Buddha's bodyguard. In the Buddhist texts Vajrapāṇi is *one* Bodhisattva, but in Chinese sculpture he or his type appears in double form, i.e. as two guardians, standing on either side of Buddha's throne, and known as dvārapālas. Their real attribute is the thunderbolt (vajra), but in most cases they are represented in threatening postures with clenched fists and tense muscles, like Herculean guardians.

These guardians of Buddha's throne should not be confused with the four guardians of the four corners of the universe, the so-called Lokapālas, Virūḍhaka (south), Vaiśravaṇa (north), Virūpaka (west) and Drtarāstra (east). They have their respective attributes and sometimes trample on small demonic creatures (yakṣas, nāgas, and gandharvas), since they rule over all classes of genii and dwell in the centre of the world on Mount Sumeru.

In addition to these Buddhas, Bodhisattvas and guardians, there also occur in Buddhist sculpture a number of lesser divinities, nature spirits and demons, but they have not the same fundamental importance as those already mentioned, and they

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may therefore be omitted from this cursory survey of the principal iconographic motives.

If one seeks to form an idea about the development of style in the religious sculpture of China, the best guidance is offered by the mode of draping, i.e. the manner in which the folds and the hems are designed. This conventionalization changes, indeed, in a most characteristic way during the successive periods ; certain decorative formulæ are developed, which in many cases are just as distinctive and definite in their own way as are the attitudes and mudrās in the iconographic field.

The linear rhythm of the mantle folds is, moreover, the most direct element of expression of the artists. It is particularly through these that they may reveal an individual accent, independent of the religious motive. Especially in the earlier, relatively archaic, sculptures the costume constitutes the real artistic motive ; the underlying bodily form scarcely exists, except as an excuse for the development of the rhythmic lines of the folds.

We can here only adduce a few examples from the extremely abundant material in stone, bronze, and wood, to illustrate the style of the various periods and of some local schools. For further information the reader is referred to our work on the religious sculpture of China.¹ The earliest dated Buddhist sculptures so far known are a number of small bronze statuettes of more historical than artistic interest (Plate 47 A). Many of them are dated in the second quarter of the fifth century and, according to the inscriptions, they were mostly produced in the domain which was ruled by the Northern Wei dynasty. Only exceptionally do they emanate from the south-eastern provinces, where the so-called Southern Sung dynasty then ruled (Plate 47 B).²

These bronze statuettes represent a standing or a sitting Buddha or Bodhisattva in front of a leaf-shaped nimbus, decorated with engraved flames. The figures are more or less clumsy, dressed in wide mantles, draped according to an ornamental scheme which was possibly developed from sculpture in wood, and which in any case was first adopted in Indian and Central Asiatic art. The types often remind us of the so-called Gandhāra sculptures, i.e. Græco-Buddhist images from northern India, which in all probability reached China via Central Asia. The Chinese statuettes are, however, distinguished from these prototypes by their large leaf-shaped nimbus with flame-like or spiral ornaments which in the earliest specimens are developed in a most vigorous and elegant fashion.

These characteristic spiral and flame ornaments are to begin with restricted to the bronze statuettes ; in the early stone sculpture they are less frequent. As an example may be mentioned a stela in a private Japanese collection, dated 457 (Plate 47 c, d). It represents on the front a Śākyamuni Buddha sitting on the lion throne in the

¹ Cf. Sirén, *Chinese Sculpture from the 5th to the 14th century*, London, 1925.

² The earliest dates occurring on these bronze statuettes are: 437 (statuette in Tuan Fang's collection) ; 444 (statuette in Mr. Eto's collection, Tōkyō) ; 451 (statuette in the Freer Gallery).

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so-called *dhyāna-mudrā*, i.e. the meditation-posture with the hands placed in each other, palms up, and on the back the birth of Buddha, his first bath in the presence of the nine *Nāga* kings and his first seven steps, when he uttered the words: "This is the last time I permit myself to be born as Buddha." The facial type and the arrangement of the mantle folds remind us of certain Indian sculptures of the end of the Kuṣāna, or beginning of the Gupta periods, belonging to the museum in Mathurā.¹ In all probability Indian sculptures had already reached China as early as this and served as models for the statues which were made for worship in the numerous new temples.

The largest collection of early Buddhist sculpture in China is to be found in the cave temples at Yün-kang, near Ta-t'ung fu in northern Shansi, where considerable portions of the original decoration still survive, though in no small part in a fragmentary condition, or spoiled by later "restorations," when they were faced with plaster and colour. The first works were probably executed here as early as the beginning of the 5th century, but nothing of them remains; they no doubt became victims of the religious persecution which took place in 446-447. Soon afterwards (about 450) activity was resumed at Yün-kang and continued with great intensity till about 515.² The majority of the artistically important statues may thus be referred to the latter half of the 5th century, but there are some at least a century later.

The caves, which extend over an area more than a kilometre in length, are hewn out of a steep mountain wall of soft sandstone. They vary considerably in size; the smallest are only a few metres square, the largest are as much as 20 metres in depth. In front of the larger caves there were wooden temples. The decoration is as a rule confined to the niches in the walls, in which votive statues were placed, or rather hewn out, for they are a part of the mountain wall. In many of the caves, however, there occur square pillars in the middle, which serve to support the roof and which are also decorated with niches and statues (Plate 48); in addition, in some of the caves, there are broad relief bands, running like a kind of plinth under the niches, as well as all sorts of ornamental relief panels, borders, and frames. These are as a rule of great interest as documents illustrating the currents of style, even though their artistic quality may not be very high. The sculptures remaining in these caves are, as has been said, of very unequal merit, not merely on account of more or less serious damage and restorations but also because of the nature of the work. The artists and stonemasons who operated in Yün-kang evidently came from different workshops, the earliest among them seem not to have received their training in China, but further west in the large Buddhist monasteries and centres of religious sculpture which then existed in Central Asia, for instance at Miran, Turfan, Kucha, etc. It was from them and from even remoter western centres, such as Khotan, Maralbashi, Kashgar, Bāmiyān, etc., that the impulses and prototypes of these

¹ Cf. Vogel, *Catalogue of the Museum of Mathurā*, Plates 7, 8.

² Cf. Chavannes, *Mission archéologique*, Tome I, Deuxième Partie; Sirén, op. cit., I, p. 8.

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sculptured caves were derived as well as the teachings and the ritual of the new religion.

India was indeed the homeland of Buddha and was therefore highly venerated by devotees of Buddhism, but in order to reach it from China, or vice versa, it was necessary to pass through the Central Asiatic oases, and the usual route was the northern one, via Turfan and Kucha, where Buddhist monasteries were probably

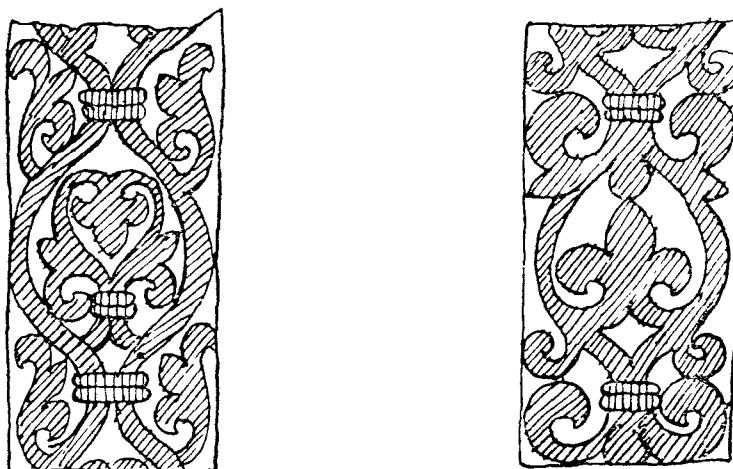


FIG. 1.—Ornamental borders in the Yün-kang caves. (After Kokka.)

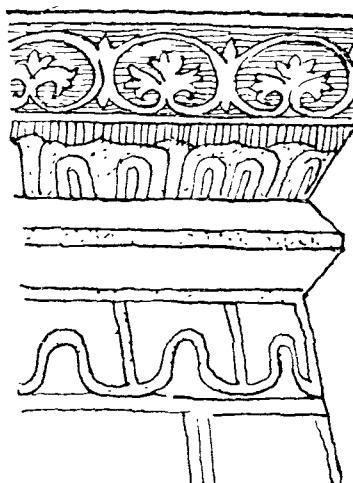


FIG. 2.—Capital of a pilaster at Yün-kang. (After Kokka.)

established as early as the first centuries of our era. The Northern Wei dynasty evidently maintained close intercommunications with its kindred in the northwest and consequently became a very important factor in the propagation of Buddhist religion and art in China. It is possible that in the first instance immigrant artists were employed, though the Chinese soon proved themselves at least as skilful as the Central Asiatic sculptors in the representation of Buddhas and Bodhisattvas. We should not forget, however, that the Northern Wei style, which predominated

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in the 5th and early 6th centuries, was of Central Asiatic origin, though purified and ennobled by the highly developed Chinese sense of rhythm and decorative synthesis.

Among the decorative borders in Yün-kang there occur, in addition to the egg and leaf moulding, several varieties of palmette and acanthus scrolls, both simple and doubled (Fig. 1), as well as acanthus capitals which clearly recall Græco-Iranian ornaments (Plate 52 B, Fig. 2). Similar motives occur on stucco reliefs in Taxila (in northern India) and in Bāmiyān, the important junction on the southern slopes of the Hindukush, contiguous to ancient Bactria, where the roads to China, India, and the Roman Empire met. Buddhist monasteries and cave temples were established here as early as the first century of our era, and were zealously extended during the immediately succeeding centuries, so that at the beginning of the 7th century, shortly before the Mussulman invasions, they were accounted the most magnificent establishments in the Buddhist world.¹ Among other things, two colossal Buddhist statues were erected here, one 35, the other 53 metres high (completely covered with gold and made largely of clay), surrounded by painted niches, besides a great number of minor images and painted cave temples. The statues and the paintings, of which important fragments remain, deserve special notice in this connection, because they show a striking similarity of style with the decoration of the Yün-kang caves. Since Bāmiyān lies on the great highway from China to India and its temples and sculptures were far-famed, nothing can be more probable than that they were also known to the workers engaged in the decoration of the caves at Yün-kang. Moreover, it is certain that the same sculptural and decorative style had gained admission into several western places, as is confirmed by paintings and sculptures from Kizil (Turfan) and Tun Huang, though these latter are somewhat later than those of Bāmiyān. The Yün-kang caves may be described as the most easterly representatives of the Buddhist art which stretched all through Central Asia, and which had its real source in northern India, whilst at the same time receiving important tributaries, especially in respect of ornament, from Iranian art.

The statues in Yün-kang are too numerous to be described in detail. We must content ourselves with the mention of a couple of examples, and refer the reader to special works for further information.² Among the most important and significant examples of the Central Asiatic style are the colossal Buddha and Bodhisattva statues, of which the largest originally reached, when the plinth was uncovered, a height of over 15 metres (Plate 49 A). He is seated in *dhyāna-mudrā*, draped in a mantle which fits tightly over the left shoulder and arm but only covers a small portion of the right. The face is a stereotyped enlargement of a conventional type; the stylization of the folds is extremely schematic, but executed on the same pattern as on the larger statues at Bāmiyān. The ridges of the folds constitute a kind of ornamental seams or ribs on the flat ground of the closely enveloping mantle, without in the least degree suggesting either the weight or softness of the material. This ornamental mode

¹ Cf. A. Godard, Y. Godard, J. Hackin, *Les antiquités bouddhiques de Bāmiyān*. Paris, 1928.

² Cf. Sirén, *op. cit.*, Plates 17-67.

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of draping may first have appeared in Indian sculpture in wood. Transferred to stone and bronze it appears somewhat meaningless and is very monotonous in effect, especially when the scale is immensely magnified. The somewhat smaller standing Buddha, by the side of the sitting figure, is a striking parallel to the large statues at Bāmiyān (Plate 49 B). The figure is evidently copied directly from Central Asiatic models and is, artistically, one of the weakest and dullest sculptures at Yün-kang.

Greater artistic interest is revealed by some smaller statues in Yün-kang, which represent an entirely different type. In their purest form they appear in some of the outer niches on the mountain slope and in a couple of smaller caves which have escaped all restoration. These rather thin and flat figures are completely enveloped in large, heavy mantles, arranged according to a definite ornamental pattern (Plate 50). The folds are pleated and drawn out in long concave curves on both sides of the figures, ending in pointed lobes which fall down over the seat. The hem of the mantle thus describes an alternatively rising and falling zigzag line. When this motive of drapery is fully developed, the pointed lobes of the mantle may give the impression of lowered wings, an impression sometimes strengthened also by a certain bird-like pointedness of the types. The contrast between these figures and the above-mentioned larger ones is striking, although they are approximately contemporary, and there can scarcely be any doubt that the latter are more directly dependent on foreign models. The former reveal the special artistic sense of the Chinese, their feeling for the significance of the rhythmic lines, and an elasticity or potential mobility in the form. It is this highly sensitive and abstract type which predominates in Chinese sculpture of the Northern Wei period (Plate 51).

In the more mature Yün-kang sculptures the archaic stylisation is somewhat relaxed. The forms acquire more roundness and plenitude, the folds of the mantles are less rigid, the lines assume a softer rhythm, but the figures nevertheless remain comparatively severe, with an air of introspection and aloofness which makes them religious works of art of a high order.

In a couple of the caves there also occur reliefs representing scenes from the life of Śākyamuni, of which, however, the illustrative interest is greater than the artistic importance. We reproduce one example which shows Prince Siddhārtha, the future Buddha, practising with the bow—he is repeated three times, shooting at three suspended bronze drums, which, according to the legend, he pierced with an arrow—and also the prince in the gymnasium, wrestling with Ānanda (Plate 52 A). In the following reliefs he is shown meditating during his wedding night; then leaving his father's palace, meeting old age, poverty, and death, and finally awakening to a consciousness of his spiritual mission. The representations are entertaining and decoratively effective, but lack the artistic refinement and sureness which distinguish the best of the statues.

Quite different are the reliefs which adorn the entrance arch to the so-called Fo-lai tung cave. Here Indian divinities are represented; on one side a Maheśvara (a form of Śiva), sitting on a bull, and on the other side a five-headed six-armed figure sitting on a large bird with a pearl in its beak, which is probably derived from

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some form of Viṣṇu (Plate 53). These Hindu divinities, which appear somewhat strange amidst all the Buddhist figures, confirm the view that Central and Western Asiatic influences were operative at Yün-kang, though it was by no means these influences which determined the character of the artistically more important sculptures. From the point of view of style they may rather be regarded as a retarding influence, from which the Chinese gradually freed themselves.

It is scarcely necessary to enter upon a closer analysis of the types of faces, since they in any case attract more attention than the mantles, and may be easily observed in our illustrations. Especially characteristic of the best sculptures in Yün-kang is the flat, rectangular, type with pointed nose and a smiling mouth with upturned corners—a smile which recalls the archaic smile of primitive sculptures of all ages and countries. More surprising are certain heads of worshipping monks, whose dramatic expressiveness recalls Gothic cathedral statues (Plate 54 B). It may be that time and nature have helped to accentuate the apparently realistic pathos of these worn and furrowed faces, but they must from the beginning have been executed with a fine sense of what is characteristic and with an unusual artistic concentration.

The same energetic style as stamps the Yün-kang sculptures may also be seen in some of the famous cave temples at Lung-mén in Honan, which, however, have been so thoroughly vandalized during the last ten years that scarcely ten per cent of the original statues remain in perfect condition. The rest are either completely destroyed or deprived of their heads, which have been partially replaced by ridiculous modern clay sculptures, whilst the originals have been scattered to the four corners of the globe.

The finest early sculptures at Lung-mén are to be found in the so-called Lao-chün tung, a cave of considerable dimensions, decorated from floor to ceiling with niches of various sizes, in which are placed Buddhist statues, accompanied by standing Bodhisattvas and adoring bhiksus, often framed with characteristic architectural motives (Plates 55, 56). The majority of these statues are dated in the third and fourth decades of the 6th century, but only the smaller figures in relief are still intact. The others usually lack the heads, even if the bodies and legs still remain, and these often suffice to give us an indication of the significance of the figures. Thus all those sitting cross-ankled are taken to represent Maitreya, the coming Buddha, whilst Amitābha and Sākyamuni Buddha sit with their feet resting side by side on the ground. The stylization is very energetic; the mantles fall in thin pleated folds over the shoulders and knees, spreading out like pointed wings on either side, rather accentuating than concealing the angular form of the bodies. The best preserved of these elegant Bodhisattvas, with their narrow waists, very long necks, and large crowned heads are exquisite works of art, comparable with the best archaic sculptures of Europe. The stone is hard and the technical execution is perfect of its kind. The archaic style appears here in its most typical and most distinguished form.

Another local variety of the art of the Northern Wei period is to be seen in certain sculptures adorning the temple caves at Shih-k'u ssü near Kung-hsien in Honan

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(Plate 57). They were begun about the same time as the Lung-mén caves, but are executed in a softer material and in a broader fashion. The large central statue of Buddha, which is still up to its knees in sand, is a highly imposing figure with a broad block-like shape. The head of this figure as well as several other heads from the same place which are now in various museums, is modelled almost in cubistic style, with accentuated linear features. These heads in fact betray a closer resemblance to Western sculpture than do the usual full, rounded Chinese types.

In addition to these cave sculptures there were executed in this early period a number of Buddhist stelæ, i.e. a kind of memorial or votive sculptured slabs of various sizes, some as large as 5 to 6 metres in height, designed for large temple halls, and others quite small, intended for private worship.

The sculptured decoration on these high, flat stone slabs may consist either of a large figure, possibly accompanied by a couple of smaller side figures, executed in high relief (sometimes almost free-standing) or of various small niches with Buddha figures, enframed by figural and ornamental reliefs. On the reverse there is usually a series of donors, on foot or horseback, executed in low relief, and there also occur dedicatory inscriptions (Plate 58 A, B). The stelæ decorated with large standing figures are related to the same fundamental forms as we have seen in the early bronze statuettes and may doubtless be derived from Indian votive stelæ. They differ from the latter, however, by the large leaf-shaped nimbus, which forms a background to the figures. It usually terminates in a pointed arch of more or less Gothic type and tapers downwards. The lines have a tense, rising rhythm which is further emphasized by the flame-like ornaments along the borders and by the pointed haloes around the heads of the figures. The decorative effect depends primarily upon the harmony between these background motives and the linear stylization of the folds, of which the falling rhythm to some extent counterpoises the animated upward movement of the background ornaments. The head of the central figure is almost free-standing, with full cubic volume, and thus dominates over the linear ensemble. In the specimen illustrated, the principal figure is a Sākyamuni Buddha standing in abhaya-mudrā, the lateral figures are Bodhisattvas, standing on lotus flowers, carried by lions. In the halo round the Buddha appear the seven preceding Buddhas and, in an outer ring, hovering apsarās. The treatment of form is severe and tense, harmonizing well with the energetic rhythm of the ornamental lines.

The stelæ of the second type (with niches and reliefs) have possibly developed out of the large inscribed memorial stones (*p'ei*) which were in use in China as early as the Han period ; such a development is suggested by the intercoiled dragons which also appear on these religious monuments as a crowning frame round the top. The composition and the decorative style become somewhat modified in the course of years, but the fundamental form remains substantially unchanged.

Particularly fine examples of such architectural stelæ with a great display of figures and ornamental borders are the two closely related specimens of which the one belongs to Messrs. C. T. Loo & Co., and the other to the Boston Museum. These two votive sculptures must indeed have been executed in the same workshop, the one a year

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ahead of the other, but the executing artists were by no means satisfied to simply multiply one model; on the contrary, they have found it possible to introduce a number of interesting variations which may easily be discovered if the reader takes the trouble to compare our illustrations (Plate 59) with plates 109-111 in *Chinese Sculpture*.

The stela shows on the front the usual arrangement with a central niche framed by floating apsarās, small seated Buddhas, and ornamental borders. The main Buddha in the niche is unfortunately largely destroyed, but the ornamental drapery which falls down over the throne is still in good condition, and the side figures, Ananda and Kāsyapa and two Bodhisattvas, are comparatively well preserved, and so are the guardians who stand outside the niche. Right below is a representation of the incense burner supported by a yakṣa and adored by two kneeling monks, while the outer fields of the same storey are filled with figures executing acrobatic feats. Below this is another frieze with three small pavilions, each one containing an important personage accompanied by smaller servants. The upper part of the stela is, as usual, in the form of two monumental intercoiling dragons which indeed form the link between this type of Buddhist sculpture and the ornamental bronzes of the period. If the purely Buddhistic motifs are imported from India over Central Asia, such dragons are nevertheless indigenous Chinese creations, giving to the whole work the stamp of a most typical product of the Chinese genius. The back is also completely decorated, though only with rows of donors executed in flat relief. According to the inscription on the lower part of the stela it was executed on the 28th day of the 6th month of the first year of Chien I, which corresponds to A.D. 528, but the name of the donor has at a later period been erased. The reason for this was that the stela was rededicated, according to another inscription, in the second year of T'ien Pao, i.e. A.D. 743. This particular honour may perhaps be taken as a proof of the high appreciation of this piece of sculpture in the T'ang era; seldom has a sculpture of the Northern Wei period been rededicated as soon as in the T'ang period. We have met with early sculptures rededicated in the Yüan and Ming times, but as a rule the T'ang of the 8th century preferred to make their own religious sculptures.

No more perfect stone carving could be imagined, no greater ex-
and delicacy
in the tracing of the winding "acanthus" stems or the orname
of the folds.
It is a joy to follow the master chisel which has here been :
accomplishing
something that in purity of style and rhythmic ^{balance}
compared with the
finest bronzes of the Han era.

The artistic ideals of the Northern Wei dynasty also persist, on the whole, during the brief Eastern and Western Wei dynasties, which closed in 543 and 557 respectively. They constitute the characteristic formulæ of the archaic period in the evolution of Buddhist sculpture, and though they developed out of West-Asiatic influences, they became thoroughly Chinese and attained an artistic refinement and decorative expressiveness which have scarcely been surpassed in the archaic sculpture of any other country.

IV

BUDDHIST SCULPTURE OF THE NORTHERN CH'I
AND SUI PERIODS

The remarkable stylistic modifications which manifested themselves in religious sculpture about the middle of the sixth century afford ample ground for admitting a new period in the history of the plastic arts. Stylistically this period represents a transition from the archaic sculpture to the mature art which appears with the T'ang dynasty (618); it hardly lasted for a generation. It is probable that it was to some extent bound up with political changes; the downfall of the Wei dynasties and the Tartar rule perhaps also brought with it a weakening of the intercommunications with the Central Asiatic nations. The victorious clans who now divided Northern China—known as the Northern Chou and Northern Ch'i dynasties—were of native origin; the rulers of the former, who resided in Ch'ang-an, were confirmed Confucianists. The emperor Wen Kung, of the Northern Ch'i dynasty, who ruled over Chihli, Shantung, Honan and Eastern Shansi, was, on the other hand, a devoted Buddhist, and anxious to maintain direct communications with India. This is also reflected in a number of statues which suggest a closer dependence on Indian prototypes than the sculpture of the Northern Wei dynasty. Wen Kung's religious zeal was carried so far that he neglected his political duties, in consequence of which the Northern Ch'i state fell a prey, in 577, to its more warlike rival, the Northern Ch'ou state, which also involved a radical suppression of Buddhism. This state of affairs did not last long, however, for as soon as Kao Tsu, the founder of the line of Sui, had made his position secure (in 581) he took steps to assure to the Buddhists all their previous privileges, and more in addition. This powerful ruler, who re-united the whole country under a single imperial sceptre after 260 years of dissidence and civil war, was one of the most devoted and active Buddhists who had ever ruled the Middle Kingdom (581-604). His reign was a veritable golden age of Buddhist art in China. The emperor's deep personal interest was a spur to great and small to propagate and cherish the Buddhist religion. According to Chinese accounts there were built in this period 3792 temples; 1,508,940 statues were restored and 106,580 new statues, large and small, were made in gold, bronze, stone, sandal-wood, lacquer and ivory. Even if these figures be somewhat exaggerated, we can still confirm the fact that the name of Kao Tsu's reign (K'ai Huang) occurs more frequently than any other *nien-hao* on Buddhist statues in China. Some of them are comparatively insignificant, but the best Sui statues approach the culminating point in the religious sculpture of China. It may also be mentioned that Kao Tsu introduced severe punishments for theft of, or damage to, temple statues; if the offender were a monk or a priest, then the penalty was death. We can only regret that these drastic penalties did not remain in force for a longer period; they would still be most desirable measures against the ever-increasing destruction of religious sculptures.

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The relative uniformity and stylistic homogeneity which are characteristic of the religious sculpture of the archaic period disappear more and more as provincial and local schools of a quite distinct type begin to develop. Broadly speaking, the linear stylization is relaxed, the figures acquire more roundness and body, though the contours and mantle folds still retain a very strict rhythm and the archaic smile is still found in a number of these statues, though less emphasized than previously. In the most mature statues of the Sui period the archaism is overcome, and we are in the presence of work in which the sense of plastic form harmoniously blends with the linear rhythm.

The most important ensemble of cave sculptures of the Northern Ch'i period is—or rather was, before the recent destructions—to be found in the earliest caves at T'ien lung shan in central Shansi. These were begun about 560, and work was continued there, with long intervals, during the Sui and T'ang dynasties. They are, it is true, considerably less extensive than the cave temples at Yün-kang and Lung-mén, but the sculptures were—until a few years ago—much better preserved than in the latter place and are, in large part, of very high artistic quality.

Caves Nos. 2 and 3 are both decorated with three large groups, consisting of a seated Buddha in the middle and two Bodhisattvas at the sides. The groups are inserted in large niches with flattened arches, and in some cases there appear outside the pillars of the niches adoring monks in Indian dress executed in low relief and characterized by a surprisingly bold and penetrating realism (Plate 61 A). The principal figures, on the other hand, are worked in high relief, in parts almost free-standing, yet retaining a pronounced frontality or even a certain flatness of form, best seen in the Bodhisattvas, which are turned half towards the central figure (Plate 60 A). The Buddha figures represent two different types: the one seated with crossed legs on a bench and covered with richly ornamented conventional mantle folds, the other seated with the feet on the ground, in the so-called Maitreya fashion, draped in a considerably heavier and thicker material, which falls in large curling folds (Plate 60 B). These latter figures, moreover, are placed on round pedestals, which make them appear almost free-standing. In the former statues one may notice the tendency to draw out the side folds of the mantle into pointed wing shapes, although they have been somewhat rounded off at the same time as the ornamental border has become flowing instead of angular. In the latter statues there is manifest a new feeling for plastic form and characterization of the material; the mantle is not treated as a conventionalized ornamental covering, but as an actual garment of cloth, with weight and softness. The plastic problem of the drapery has been conceived afresh, although as yet in a tentative fashion.

A somewhat later stage of development is illustrated by the figures in Cave X, though they are in a worse state of preservation and are executed by inferior artists. These forms show a remarkable tendency to become rounded and inarticulate, like pillars or cylinders (Plate 61 B). The folds of the mantles lack relief and follow closely the lines of the bodies, which stand out quite free from the background. Their somewhat clumsy proportions betray the work of less important artists,

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but the cylindrical shapes are, indeed, very characteristic of the whole period.

Considerably later and more mature are the statues which are found in Cave XVI. They were possibly executed after the end of the Northern Ch'i dynasty, but in any case belong to the transition period and are closely related, especially by virtue of certain subordinate side figures, to the sculpture of the tenth cave. Here also the figures are divided into three groups, inserted in broad, arched niches, and raised on a sort of platform, adorned with seated dwarfs, beating drums (Plate 62). The central figure, seated on a high pedestal, is in all three groups a Sākyamuni Buddha in *padmāsana* (on the lotus throne) with the hands in abhaya and vara mudrā. His mantle, of rather thin material, is draped over the left shoulder, but the right shoulder is bare. The folds have scarcely any relief, they are mainly rendered by double engraved lines. This mode of draping is here indeed surprising, since it is not otherwise known in Chinese sculpture until the T'ang period ; it appears as an anachronism, especially when compared with the stiff cylindrical forms of the side figures which are fully characteristic of the transition period. There can scarcely be any other explanation than that these statues were executed after foreign, i.e. Indian, models or possibly by immigrant artists, whilst the side figures were executed in closer adherence to traditional Chinese types. The resemblance between these Buddha statues and those which were executed in the Mathurā school in India is so striking that it cannot be accidental. Indian influence is noticeable, moreover, in T'ien lung shan, also in the T'ang period. Pilgrims from India appear to have come here on various occasions, and possibly there were among them some who were artistically trained ; in any case they brought with them models which acquired great local importance.

In order to obtain a clear conception of the special type characterizing this period, it may be useful to examine some individual statues. A particularly illuminating example is a standing Bodhisattva in red sandstone, dated 576 (Plate 63 A). The head and upper parts of the body stand practically free from the great nimbus which originally formed a background, but of which only the middle portion still remains in the form of a pillar behind the figure. The arms are broken off, the legs, visible below the folds of the mantle, are as round as posts ; the feet are quite shapeless and flat. The figure stands on a pedestal in the form of an inverted lotus flower with bulging leaves, in front of which is placed a small inscribed tablet, guarded by two lions. The folds of the tightly drawn mantle and the long jewelled chain which is secured at the waist, are rendered in very low relief, only like ripples on the surface, and the hem of the under garment forms a continuous wave pattern. Nothing could be more unlike the comparatively flat, angular figures, with severely pleated and angular folds, of the preceding period than those well-rounded, turned figures with their engraved design of diagonal folds.

Other provincial varieties of the same fundamental motive are to be seen in the sculptures from Chihli, where religious sculpture has in all times had one of its main centres in the district of Ting chou, as well as in the heavier

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and broader works originating in Shensi, where the Northern Ch'ou dynasty ruled.

The very pronounced differences of provincial styles will appear from our illustrations : Buddha statues from Shensi (in grey limestone) are distinguishable principally by their imposing breadth and strength, and they are draped in mantles with deep, partly under-cut folds drawn out at the sides into points reminiscent of the wing-like conventionalized form of the Northern Wei period. The marble figures from Chihli are considerably more slender and are enveloped in mantles which fit the body closely without showing any deeper folds. The bodies taper towards the feet and the shoulders and head are broad. Quite characteristic of this form is a standing Buddha belonging to Mr. Grenville Winthrop of New York (Plate 64 B). The well-rounded form, and the manner in which the thin, lightly drawn mantle folds are rendered, call to mind early carvings in wood. It is possible that a prototype imported from India was here the model.

If one of these statues be placed beside an earlier representation of the same motive (from the Northern Wei period), two opposite tendencies of style will appear most striking (Plate 64 A). In the earlier works the mantle folds are drawn out into points, and the contours are swung into concave curves, the shoulders are narrow, the heads small. The greatest breadth is between the mantle lobes at the ankle ; the rhythm of line is rising. The figures appear to grow up from the broad base line and to terminate in a small bud-shaped point. In the latter, on the other hand, the rhythm is falling instead of rising. The tempo is slow, not without a certain heaviness. The contours are not curved or tense, but fall gently on either side, the mantle hangs over the body and it is only at the feet, where the circumference narrows, that a certain quickening of the tempo becomes perceptible. Whereas the earlier figures with their rising rhythm sometimes appear almost on the point of taking flight, the latter statues stand firmly on their feet.

Another group of sculptures of this period consists of a large number of smaller Buddhist stelæ, apparently intended for private chapels rather than large temples. Their composition is often quite elaborate, comprising many free-standing details, which sometimes suggest works in bronze. A common arrangement is to build up a screen as a background with intertwined branches and leaves, sometimes projecting over the figure as a kind of pergola and with apsarās hovering on the branches carrying long ropes of pearls, the sacred jewel (*cintāmani*) or a small pagoda (Plate 65 B). The background may be pierced, so that the light penetrates through the leaves and the central figure stands out against the open sky. In certain cases these stone-workers from Chihli have gone far in their endeavour to obtain pictorial effects, as for example when they make the branches shoot forward from the background and when they suspend their small apsarās like porcelain angels on a Christmas tree ; but their technical skill is beyond question (Plate 65 A).

There are, however, other finer sculptures from the same district executed in micaceous marble, the shimmering surface of which almost gives an impression of transparency. The modelling is extremely sensitive, suggesting rather than defining,

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and yet quite sufficient to convey an atmosphere, a veil of light and shade, or a reflection of that inward harmony which is also revealed in their smiles (Plate 65 B). It is only in this transition period that the form is illuminated to such an extent by an emotional state. This quiet introspective beauty of the Bodhisattva figures forms, indeed, a contrast to the impetuosity of the dvārapālas (guardians), who are represented in threatening postures, with a strong and even exaggerated emphasis of physical power. From the sculptural point of view they are undeniably among the most interesting specimens of Buddhist art (Plate 65 A). They offer the sculptor better opportunity of developing the movement and expressions of the bodily form than do the traditional Buddhas and Bodhisattvas. These possibilities were utilized already at this transition period with a fine sense of plastic beauty.

The output of Buddhist sculpture increased greatly from the beginning of the Sui era, but the ideals of style did not at first undergo any considerable change. Thus a number of Bodhisattvas of the early years of the Sui dynasty might equally be ascribed, from the point of view of style, to the Northern Ch'ou dynasty as may be seen for instance in the large statue in Mrs. J. D. Rockefeller's collection reproduced on Plate 67 A. They are well-unified, pillar-like figures, on square pedestals, which have, strictly speaking, rather an architectural than a sculptural character. Another typical example of this class of sculpture is the Kuanyin in the museum at Detroit, which is provided with a dated inscription of the year 581 (Plate 67 B).

Besides the large cult statues in stone a great number of minor statuettes were made in bronze for private use, house shrines and the like, such as the famous altar group formerly in Tuan Fang's collection and now in Boston, which is dated 593, and many other minor group and single figures which cannot be enumerated here (cf. *Chinese Sculpture*, Plates 318-323). These figures are generally more elegant and supple than the stone sculptures, though they reveal the same general stylistic features. It may be noted, however, that the small bronze statuettes usually are provided with large leaf-shaped haloes, whereas the Bodhisattvas in stone often have no haloes at all or quite small ones. The Bodhisattvas mentioned above may have originated in Shensi, then the metropolitan province, where art appears to have remained comparatively conservative.

If we turn to Shansi, we may observe characteristic works of the Sui dynasty in Cave VIII at T'ien lung shan (Plate 68). Entering this large cave after having noted the almost contemporary sculptures in Cave XVI at the same place, we cannot help being surprised at the absence of any features of Indian style. It is true that these figures are seated in the same postures as the earlier Buddhas, but they are dressed in Chinese fashion with the mantle drawn over both shoulders, and their bearing is less hieratic than in previous cases. Neither are the shoulders so broad, and the waist is not curved in, the forms are relatively undifferentiated and the modelling is poor, though the heads have increased in size and are more human. Whether these statues should be placed ahead of the more Indian Buddha figures in Cave XVI is a matter of taste. But whatever we may think of their artistic value, it must be admitted that they are more properly Chinese, though in a provincial sense, executed

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by less skilful artists. They appear monotonous in consequence of the weak modelling and the comparatively loose treatment of the mantles, which hang like sacks over the shoulders of the figures.

Outside the entrance to this cave stand two pairs of guardians, one pair on each side of the arched entrance, the other pair near to the mountain wall, at the side of the stela, of which the half-erased inscription is reported to have contained the date 584. These guardians are certainly among the most interesting sculptures at T'ien lung shan. Their postures are very tense, vehement and threatening, the movements of the arms are jerky (Plate 69 A). The heads are turned in an almost violent manner as they glance over their shoulders. The striving for emotional expression is here much more pronounced than in the two earlier dvārapālas standing outside one of the caves of the Northern Ch'i period, but the decoratively unified rhythm of line is not so restrained, the form is not so solid. The earlier statues are thus, to a certain extent, more imposing, the heads are modelled with a breadth which we do not find in the later ones, but they are relatively stiff in their attitude of rigid attention (Plate 69 B). In the later guardian figures the mantles become a means of conveying movement, the garment has acquired an artistic significance which is lacking in the earlier statues.

Among the marble statues from Chihli there exist a number of typical and exceedingly beautiful examples of the fully developed Sui style. Common to all of them is a certain scheme, a shape which is no longer pillar-like or cylindrical, but rather ovoid. The contours swell somewhat over the hips and elbows and are gradually drawn together towards the feet and the head (Plate 70). This ovoid formula is accentuated by the folds of the garments on the front and also on the back, and it is repeated on a smaller scale in the heads. It dominates the whole decorative rhythm and imparts to these statues a rare balance and a natural harmony, which many famous sculptors of later time have striven in vain to capture. The movement suggested by this play of line is at once rising and falling, perfectly balanced, and not suddenly cut off, as in the statues with a more cylindrical or cubic form.

The extremely light and thin garments suggest Indian prototypes, but whatever foreign models reached the makers of these sculptures, they were freely recast. These graceful marble figures have a definite individual character ; it is possible to recognize the same local school in many of them, even though the motive and the quality of the execution may vary.

But the richest and most diversified group of Sui sculptures is to be found in the province of Shantung. Here religious zeal and the interest in the foundation of Buddhist temples appear to have been unusually active. If we may judge from the monuments which are still preserved, the province was at this time, just as during the Han period, an important centre of sculptural activity.

The earliest cave sculptures dated in the fifth and sixth year of the K'ai Huang period (584-586) are to be found at T'o shan and Yü-han shan, near Ch'ing-chou fu. The latter have been spoiled, however, by clumsy restorations and recoating with plaster and colour, and may on that account be passed over here, but the stylistically

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related and better preserved sculptures at T'ο shan merit some closer attention. There are a number of caves with figures of varying sizes modelled on typical Sui formulæ. The largest are the best preserved, though they are not as a rule artistically the most satisfactory. It seems as if the very large size had been detrimental to the plastic rendering. The large Buddha figures, seated cross-legged on low pedestals, suggest rather architectural monoliths than plastically conceived sculptures (Plate 72 A). The modelling is comparatively superficial. The legs, body, neck, and head are done, as it were, each for itself and put together without much organic cohesion. The general form is ovoid, though not quite complete owing to the sitting posture. The mantle is thin and close fitting, the folds are rendered by lines which have, it is true, ornamental beauty, but not sufficient plastic power to form the foundation for any rhythmic effect. It is only in the hem of the mantle over the pedestal that the movement quickens somewhat. Here may be noted the typical meander-like wave, which recurs in most sculptures of the Sui period, and also the larger ear-shaped curves, which constitute one of the distinguishing marks of its style. The standing Bodhisattvas and bhikṣus at the sides of the central statue are executed on a smaller scale with better proportions (Plate 72 B). They are stiff and pillar-like ; the mantle folds fall straight down without the least effort at variation, though lower down, by the feet, the hem of the mantle moves in the characteristic wave design.

If we turn from these sculptures at T'ο shan to those which are to be seen on the other side of the valley at Yün-men shan, we find ourselves in an entirely different artistic *milieu*. There are only a few larger statues preserved and some of them are in a very deplorable state of preservation, but what remains is of unusually high artistic quality. These sculptures are probably somewhat later than those which adorned the caves of T'ο shan, though the difference of time can scarcely have been more than ten years. The inscriptions which are to be found in some of the smaller niches beside the large figures refer to the years 596-599, and it is probable that the large statues were not executed later. They are not placed in actual caves, but in flat niches and are therefore more easily visible than the majority of real cave sculptures. The play of light and shade over these statues naturally contributes in a high degree to the plastic effect. The principal figure is a sitting Buddha, accompanied by a standing Bodhisattva, which is now partly destroyed. Quite close by is a still flatter niche, which never contained a statue, but only an inserted tablet now lost. On either side of it are two monumental Bodhisattva statues, of which one is well preserved (Plate 73).

The large Buddha is seated on a platform in the traditional posture with the legs crossed, completely enveloped in a wide mantle (Plate 74). The carriage of the body is not, however, hieratic, but somewhat freer and more natural than in earlier examples. He seems to be leaning back in the niche, at the same time moving his head forward, as if looking at something in front of him. The outer garment, which is fastened by a knot over the chest, is draped in broad, flowing folds over the shoulders and forms deep curves between the knees. The hem of the mantle, which

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falls over the platform, is also treated more freely ; one may observe here the long loop forms or spirals which we have noted above. It is not, however, only by comparative size and naturalness that this figure appears so new and surprising, but rather by the plastic execution, especially of the folds. These are not conventionalized in linear fashion, not purely ornamental, but modelled with a subtle graduation of light and shade and partly even undercut. They have become of primary importance for the purely plastic effect. The head is modelled with strong contrasts of light and shade. The eyes are not closed or half-closed as in the majority of the early Buddhist statues, but wide open and the eyelids are undercut, which contributes greatly to the impression of life. The lips are parted by a deep shadow, as if they were open. The means of expression are almost of an impressionistic nature and they reveal a technical skill which might justify the ascription of these sculptures to the period of full maturity. They were, however, executed during the reign of the first Sui emperor, and are in style closely related to the earlier and contemporary sculptures, as appears most clearly from the two Bodhisattva statues in the adjacent flat niche (Plate 75). These are in type and bearing distinctly more traditional than the large Buddha figure, but they are none the less of high artistic quality. One may observe the manner in which the thin falls of the dhoti (the lower garment) are executed ; in spite of their flatness they seem to be undercut and to fall freely as if of real cloth. Vigorous, and at the same time sensitively modelled, are the large heads, the cubic volume of which is further increased by the great crowns. They may possibly appear somewhat heavy on the slender bodies, but the surface effect is full of life, owing to the vibrating play of light and shade. None but a true master hand could produce it.

In addition to these magnificent Sui statues from Shantung we may also mention some contemporary sculptures from Honan, executed in a somewhat severer style, though artistically of equal importance. They come from Nan hsiang tang in northern Honan, though they are now dispersed in various collections (the majority of the complete figures of this series are in the Philadelphia University Museum). None of them bears any inscription or date, and in the museums they are described as works of the T'ang period, though in our view there cannot be the least doubt that they were executed during the Sui dynasty.

The ovoid form to which we have referred in a number of specimens recurs also in the Honan statues, most clearly in those which represent monks standing in adoration and which were probably placed on either side of a large central Buddha (Plate 76). Their general form is almost elliptical and the long folds of the close-fitting mantles are arranged in a series of diagonal curves, which help to emphasize the fundamental forms. It is only in the Sui period that such a scheme is adopted, without any realistic modifications. It dominates also the beautiful statue of a monk carrying in both hands a large lotus bud, which is draped in the usual sober fashion.

The more elaborately decorated statues of Bodhisattvas (in the University Museum at Philadelphia and in Mrs. Eugene Meyer's collection, Washington, D.C.) may appear at first sight to be more developed in style, but on closer examination, it will be

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found that they belong to the same stylistic group (Plate 77). Their garment consists, as usual, of a dhotī fastened by a belt round the waist and a long scarf which falls in pleated folds from the shoulders. Down at the hem of the mantle the movement quickens and here occur the double spiral curves, repeated successively in three distinct hems above each other. The imposing, not to say haughty, bearing imparts to them a more mature and monumental air than may be found in the majority of the statues of the Sui dynasty. But this is by no means inconsistent with the fact that they were executed during that period, as appears from the above-mentioned stylistic criteria.

Characteristic of the transition period in general is the gradual enfranchisement from the comparatively abstract stylization of the archaic sculpture ; a tri-dimensional plastic representation of form is now developed. The cylindrical or ovoid shape acquires a fundamental importance, though the majority of these statues remain strictly frontal. New plastic ideas thus appear and impart to this transition period a great interest from the point of view of stylistic evolution.

BUDDHIST SCULPTURE OF THE T'ANG PERIOD

It would be incorrect to suppose that there exists any deep-rooted difference between the sculptures of the Sui and T'ang periods ; the latter constitute stylistically a direct continuation of the former. The use of dynastic names for the periods is inevitable in the survey and classification of the material, but it has by no means the same significance in the history of art as in political history. Artistic development follows its own paths without interruption or disturbance, even though it may to some extent be dependent upon political changes.

Neither should it be forgotten that the T'ang dynasty ruled for a longer period than most of its predecessors (619-960), and that plastic art by no means remained the same during the whole of this time. When we speak of T'ang sculpture we have in mind mainly the plastic work produced under the emperors T'ai Tsung, Kao Tsung, and Jui Tsung, and in the reign of the famous empress Wu Hou (about 627-712). It was in this century that there was the most intensive production on the highest artistic level. Afterwards it declined considerably ; the religious zeal for the decoration of Buddhist temples relaxed markedly ; imperial protection and creative art during the reign of Hsüan Tsung (713-756) are directed more towards painting, and the plastic art which survives is preferably devoted to decorative purposes. There is to be observed a certain secularization of Chinese art about this time, a breaking away from religious traditions.

The vigorous revival in Buddhist sculpture at the beginning of the T'ang period thus constitutes a direct continuation and further development of the activity of the Sui period. The modifications in style are to be explained primarily by the more active communications between China and the Western Asiatic countries, especially Sassanian Persia—whose influence is most evident in ornamental motives—and by growing dependence on Indian models. These may have entered in increasing numbers with the Chinese pilgrims who undertook long journeys to India and back. Many of these, such as Hsüan Chuang and Wang Hsüan, are historically well known as having brought with them from India copies of famous cult statues. Others have remained anonymous, though they may nevertheless have had models and drawings with them. When the great Buddhist teacher, "the Master of the Law," Hsüan Chuang returned in 645 to Ch'ang-an from India, he brought with him not only sacred writings but also seven images in gold and sandal-wood, which were reproductions of famous Buddha statues at various places in India. These were received by the priests and monks of the capital with great ceremonies and were placed in one of the most distinguished temples, where they could probably be seen by everyone and thus acquired a certain importance as artistic models.¹ It is probable that Chinese artists themselves journeyed to India, as for example, Sung-Fa-chih, who is said to have accompanied the imperial ambassador Wang Hsüan and to have brought home an

¹ Cf. Sirén, op. cit., pp. 86-87.

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exact drawing of the famous Maitreya statue at Bodhgayā. The same artist was subsequently commissioned by Hsüan Chuang to execute a large "Bodhi" statue (probably Śākyamuni under the Bodhi-tree) for a palace in Ch'ang-an.

In addition to this sculptor, several others are mentioned in the Chinese chronicles, such as Ch'ang-hsiu and Sung Ch'ao (who executed a famous Bodhisattva statue in Ch'ang-an), as well as Wu Chih-min (656) and Han Po-tung (667), both of whom executed certain portrait statues by imperial command.¹

As it was not usual for sculptors to sign their works, it is only exceptionally that we know their names. The majority of the temple statues were executed as religious votive offerings and it is the donor's name rather than that of the artist which appears on them. The latter were also in many cases monks and lay brethren who, like the medieval master sculptors of the cathedrals, laboured for the honour of God and love of their profession rather than for personal gain or fame.

The earlier T'ang sculptures from Shensi, then the metropolitan province, are as a rule executed in hard, grey-black limestone, or a fine-grained yellowish marble, i.e. in materials which require great technical skill. It may thus be asserted that these statues represent the climax of technical execution in T'ang sculpture, though artistically they are not the best.

The earliest dated statue known from this period bears the date 639. According to the inscription, it was executed for a well-known imperial minister of the name of Ma Chou. It represents a Śākyamuni Buddha, sitting in padmāsana, and abhaya and bhumisparśa mudrā (Plate 78). The pedestal is more developed than in earlier examples and is partially covered by the long mantle. Behind the figure rises a nimbus, also in stone, ornamented with a flame design, while the halo round the head is decorated with floral patterns and representations of Buddha's seven previous incarnations. The folds of the long mantle are conventionalized in the form of thin round ridges, drawn in long curves, not only over the shoulders and arms but also over the pedestal. A certain quiet and uniform rhythm is thus produced and the decorative effect becomes clear and coherent. The execution is tense and sure, the stone has a dark metallic hue so that the statue almost gives the impression of being cast in bronze.

A pair of Bodhisattva statues in the Philadelphia University Museum illustrates still better the Indian influence, not only by the garments and ornamentation, but also by their postures and shapes (Plate 79 A, B). They no longer stand stiffly with the weight of the body equally distributed on both feet; one leg is somewhat curved and the foot drawn back; the other foot serves as a support for the body, which consequently bends in a double curve, a movement which is caught up in the slight bend of the neck and the inclination of the head. The upper part of the body is exposed, and adorned only with a jewelled chain and a narrow scarf, which falls over the shoulders. The waist is quite narrow and the customary crown is replaced

¹ Cf. Pelliot, *Notes sur quelques artistes des Six Dynasties et des T'ang*, *T'oung Pao*, Vol. XXII, p. 266 sqq., and Omura, op. cit., p. 428 sqq.

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by a high head-dress, whereby the figures acquire a feminine appearance, although iconographically they represent male creatures. The dhoti, which is fastened round the waist by a belt, falls over the legs in a series of close curves of the kind we have noticed in the above-mentioned Buddha statue. In dress and posture these statues are representations of the Indian ideal of the Bodhisattva, but their faces are Chinese, broad and full, expressing more power than grace.

As the male counterpart to these somewhat effeminate Bodhisattvas we may mention a number of statues representing monks or priests, which may have been executed as post-mortem portraits to be preserved in the temples where they had officiated during their lifetime. These statues are naturally less dominated by hieratic traditions and permit the artists to display their gifts for realistic characterization. In this respect they sometimes achieved great things and they did not shun the ugly or the grotesque in their search for truth. Look, for example, at the old priest with the scroll in his raised hands (Plate 80 A, B). His weathered, furrowed face, with the cunning eyes and puckered neck, is represented with an art which may well be called ruthless, but the old man is nevertheless sympathetic, particularly the back view. There are several other heads of the same kind which may well be placed beside early Roman busts, even though as a rule it is a type rather than an individual which is characterized. We may also notice how freely and with what sureness the draperies are carried out on these statues. Such a work as the headless monk with the rosary, in the Boston Museum, might just as well have been executed by a Roman sculptor as by a Chinese (Plate 81). The body is plastically conceived ; it really exists beneath the soft woollen mantle, the draping of which scarcely has any particularly Chinese or Eastern character. Chinese sculpture might well have achieved the same degree of plastic expressiveness and characterization as the Roman, if it had followed the same lines of development as Western art and had not devoted its best energies to more abstract aims. The artistic motives which it developed were, as has been said, based less on nature than on religious ideas ; their significance lay in something which may, up to a point, be suggested by the forms, but which cannot be further defined by plastic emphasis. This does not, however, exclude the fact that sculptures have been created in China which, by their perfect equipoise, their complete serenity, and their restrained pathos may well be called classic.

Before we pass on to these masterpieces, we may mention some other works of historical rather than artistic importance. Of great interest by reason of their dated inscriptions (703 and 704) are the large reliefs which originally belonged to two temples in Ch'ang-an, Pao-ching ssü, and An-ching ssü, but which are now in the collection of Marquis Hosokawa in Tōkyō. They are a little more than 1 metre high and all represent a seated Buddha under a tree or a canopy, accompanied by two standing Bodhisattvas. The composition is practically the same in all, but to judge by the somewhat unequal execution several artists have been engaged on these works (cf. Plates 393-397 in *Chinese Sculpture*). Some of the figures are heavy and clumsy, others are well-proportioned and even elegant. The Indian influence is evident in some of the Buddhas, which are modelled with narrow waists and draped in close-

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fitting mantles, leaving one shoulder bare, but others are more Chinese both in form and costume. The large heads and short necks give an impression of concentrated power. The narrow reliefs representing standing Bodhisattvas (of the same series though in different collections) show the same blending of Indian and Chinese features. In the tall eleven-headed Kuan-yins, which are placed in narrow niches, a suggestion of movement may be observed, though they have no possibility of bending sideways (Plate 82 A, B). The rhythmic expression lies chiefly in the linear folds of the thin dhoti and the long scarf, which fall gently over the slender hips. The rendering is subdued, the rhythm restrained, but not without a certain refinement.

There is also a whole series of larger seated Buddhas closely related to the above reliefs, all of which are datable about 700. Their form is usually heavy and broad, the heads very large, and the folds of the garments are copious. In certain cases, however, the artists appear to have sought to free themselves from the conventional manner of draping and to have treated both the mantle and the body from a purely sculptural point of view. The organic structure of the figures is emphasized; the weight and volume of the monumental forms acquire a significance of their own. In full accord with this tendency the nimbus becomes smaller and smaller and finally disappears altogether. At the same time the pedestals are developed and become more and more substantial in order to support the heavy figures (Plate 88 A). Some of these statues may appear excessively heavy and massive, but the form is more completely rendered from a plastic point of view than had hitherto been the case. As an example we may mention the headless seated Buddha in the Boston Museum, executed in yellowish-white marble (Plate 83). The mantle is draped in Indian fashion over one shoulder only. The soft cloth lies close upon the ample torso and the crossed legs. Here also one may notice a certain dependence on the traditional stylization of the folds, but the linear rhythm is toned down by a thin veil of *clair-obscur*, a quivering play of light and shade, which is suggested by an extremely sensitive surface modelling. It is the work of an artist who really felt the charm and beauty of such an ample body in complete repose. The somewhat weathered yellow marble, which seems to absorb and irradiate light, helps to strengthen the impression of living warmth and elasticity.

The pedestal is of comparatively elegant design and is in proper proportion to the statue. In works of somewhat later date the pedestal is considerably larger in proportion and is to a great extent covered by the ample folds of the mantle. At the same time there is noticeable a more and more realistic treatment of the facial features. Before we pursue this subject further we may, however, cast a glance at some examples of contemporary sculpture in other provinces.

Turning our attention from the Shensi sculptures to the material originating in the neighbouring province of Honan, we notice at once that the general character is modified. The statues which were executed in Honan, and especially at the great centre of sculptural activity which flourished at Lung-mén, are as a rule more elegant than those which come from Shensi, although not always executed in so

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fine a technique. Unfortunately the majority of the cave sculptures at Lung-mén have been partly or entirely destroyed, and we find heads from this centre scattered over the whole world. It is nowadays practically impossible to find completely preserved medium-sized examples of T'ang sculpture at Lung-mén. Among the best representatives of this important group may be mentioned a Bodhisattva in approximately life size, which some years ago was in the possession of M. Grosjean in Peking (Plate 84). Like so many other similar, though less perfect, statues from Lung-mén, it shows evident Indian influence, but this has been grafted on to a Chinese stock and in this case the two elements of style have entered into a singularly harmonious union. The figure assumes much the same posture as a number of late Gothic madonnas. The weight of the body rests entirely on one foot; a long double curve flows through the whole figure. The arms, of which one is raised and one lowered, serve to balance the soft unifying movement, which is free from all such exaggeration of hips and waist as is common at a later period. If this figure is placed beside one of the standing Bodhisattvas from Shensi, one will notice two divergent, though contemporary, currents of style, originating from the same source.

The immense statues on the open terrace rising above the river at Lung-mén express in the most monumental form the religious pathos of the mature T'ang art. This applies especially to the main figure, the colossal Vairochana Buddha which, according to the inscription on the pedestal, was executed between 672 and 676 (Plate 85). The lateral figures, two Bodhisattvas, two bhiksus (monks) and four guardians, are distinctly inferior. Their enormous heads are disproportionate to the short and clumsy bodies, and their dress is treated in a comparatively superficial ornamental manner, which is not in harmony with the broad block-like figures.

The large central figure has suffered much from the ravages of time and man, the hands are broken off, and the lower part of the body is worn and chipped, but one wonders whether it ever made a more imposing impression than it does now, as it rises majestic and free on the open terrace, uncovered by any cave, over a number of smaller mutilated figures and empty niches, bare of all artistic ornament. The destruction has not reached higher than the knees of the great Buddha. The upper portion of the statue and its head are comparatively well preserved and dominate more than ever. Time has passed a smoothing hand over the folds of the mantle and has to some extent crumbled the surface, which now shows great cracks, but by no means blurred the impression of the plastic form—rather the contrary. It looks as if the statue had been partly denuded of its clothing; the surface has become uneven, but at the same time has acquired more life, although still unified in a monumental sense. The wall behind the figure is as if covered with a richly decorated carpet, formed by the halo and the immense flame-ornamented nimbus, executed in low relief, which by their flatness and lively rhythm contrast with the massive repose of the giant leaning against them.

If one wishes to understand the fundamental difference between the religious

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sculpture of the East and the West one cannot do better than compare in thought this immense Buddha with some of Michelangelo's great plastic creations, such as the Moses or the allegorical figures for the tomb of Pope Julius. Their gigantic bodies and impetuous postures express a power and a tension which are only restrained with difficulty by the spiritual will. The effort required to control these limbs is immense ; here appears a duality, a conflict which is bound to find a tragic solution. Michelangelo drew the extreme conclusions from the opposition between the pagan antique and the Christian conception of human nature. His religious art finds its ultimate expression in a superhuman tragic pathos.

The great Buddha statue at Lung-mén reflects a perfect equipoise. The posture is completely restful, without any centrifugal tendency, without any contracted muscles or tightly drawn drapery. The harmonious rhythm of the mantle folds suggests an inward repose. But it is not an abstract symbol, it is an artistically living being dominated by a spiritual will. Even without knowing anything of the meaning of the motive we realize that it is a religious creation, an expression of a greater, more universal pathos than that of the individual. The figure makes us feel that the individual characteristics and contrasts which have been carried so far in the art of the Renaissance are only ripples on the surface of those deep waters, from which flow the springs of life.

Another local group of T'ang sculptures is to be found in some of the caves at T'ien lung shan, where artistic activity appears to have continued, with certain intervals, since the middle of the 6th century. To judge by the general style of these sculptures, the temples at T'ien lung shan must have maintained direct communication with India during all this time. Unfortunately none of the sculptures bears an inscription or a date, and one might, owing to certain unusual stylistic features, feel some hesitation as to the exact time of their execution ; but the character of the period is yet unmistakable. Some of them show plastic motives which were not common in China until after 700, though it is possible that they occurred earlier under foreign influence. The earliest of these T'ang statues at T'ien lung shan are remarkably elegant, whilst the later ones are heavy and clumsy. As an example may be mentioned a number of statues from Cave VI, in which, it is true, the central Buddha statue is much worn, but one of the two Bodhisattva figures on the side walls is better preserved (Plate 86). The posture is unusually free ; the figure sits on a round lotus pedestal with legs crossed, though not so much drawn together as usual. He inclines a little to the right and turns at the hips, a movement which is further emphasized by the turn of the head in the same direction. The left hand rests on the leg, as if to support the body and to give the attitude more repose. The upper body is quite bare, except for a pearl chain and a small scarf falling in a diagonal curve from the right shoulder. The dhoti, which is secured by a belt round the body, looks like wide trousers. The supple elegance of the posture, combined with the sensitive modelling of the youthful body and the powerful head, impart to the figure

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a feminine charm which is seldom encountered in Buddhist sculpture in China. The statue may be compared with the most exquisite French sculpture of the 18th century, though its beauty is not purely sensual, but is marked by a certain nobility.

A similar treatment recurs in the seated Bodhisattva statue in Cave XIV. This figure is in the so-called *lalitāsana* posture, i.e. seated with one leg down and the other drawn up on the lotus throne, though the foot is not placed on the opposite thigh (Plate 87). The left elbow rests on the bent knee, supporting the body, which inclines to this side, and at the same time there is a slight turning on the hips, whilst the head is turned in the opposite direction. There is thus produced a kind of *contraposto* effect, a complicated movement which helps to develop the plastic beauty of the full limbs and the mature body. The thin mantle, which envelops the legs like a *draperie mouillée*, adds to the life of the surface.

It is difficult to imagine, as we have said, that such sculptures as these sensually accentuated Bodhisattvas were executed by Chinese artists without direct impulses from India. But these sculptors have in each instance controlled and developed whatever they may have received from foreign sources, and have created works of a purer beauty than anything that survives of the Buddhist sculpture in India. Many examples of similar compositions might be adduced not only from T'ien lung shan but also, in the form of free-standing statues, from other contemporary centres of sculptural activity in Shensi and Chihli. The religious sculpture loses more and more its hieratic restraint, the postures become freer, and the emotional emphasis of the motive becomes more dominating. The Bodhisattvas begin to assume a closer resemblance to ordinary human beings and remind us of a well-known remark of an author of the end of the T'ang period to the effect that the artists lost their reverence for the religious motive and represented the Bodhisattvas in the form of Court ladies. The difference between the religious and the profane motives more and more melts away (88 d). There occur real genre figures, executed on a large scale and approximately according to the same principles as the religious statues. An excellent example is the small marble statue from Shensi now in the Tōkyō Art Academy, which represents a young lady, sitting on a bench with crossed feet, playing a guitar, whilst a dog and a cat run about her feet (Plate 88 c). The statue no longer has any religious pretence; it is a pure genre composition, which by its motive belongs to the same class as a number of tomb statuettes in clay.

Although the evolution of style gradually brought with it some attempts to loosen the stiffness of the religious statues and to modify their traditional immobility, it is quite evident that the Buddhas and Bodhisattvas remained on the whole in very quiet postures, whether standing or seated, and clothed in mantles or garments which practically obliterated the modelling of the bare body. The only religious figures which form exceptions to this general rule are the guardians or *dvārapālas* which are always represented in pairs and placed either at the sides of the entrances to the caves, as may be seen at Lung-mén and T'ien lung shan, or in minor stelæ,

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at the sides of the niches or in relief on the platform on which the Buddha is seated. These figures, which, as said before, were intended to represent the divine forces which guard against evil influences, display great physical efforts accentuated by a more or less extreme development of their muscular organism.

We have seen such guardians of earlier dynasties still wearing a kind of mantle though with bare arms and contracted faces in attitudes of threatening or defence (Plate 89 A, B). During the T'ang dynasty, it becomes, however, most common to represent the dvārapālas either with only a very scant tunic or practically nude, and their fearsomeness is still further developed sometimes into a kind of bestial fury. They appear to fight against unseen enemies with their raised fists, to gnash their teeth or growl like lions, as may be seen for instance in the grotesque giants who stand on both sides of the Lion Cave at Lung-mén. The enormous exaggeration of their torsos, their extremities, and the muscles of their limbs shows quite conclusively that they are not studied from nature, but treated as symbolic representations of superhuman strength and fierceness.

The plastic effect becomes thus of a rather baroque nature, a tendency which is quite characteristic of the mature T'ang art whenever it leaves the well-trodden path of the hieratic representation.

How this peculiar motive of Buddhist sculpture developed in the Far East is a question which as yet has not been fully elucidated and it becomes complicated by the fact that the dvārapālas, as they meet us in the Buddhist sculpture of China, evidently are descendants of a mixed stock of ancestors. One of these ancestors was no doubt the Vajrapāṇi, the thunderbolt-bearer, who in Indian iconography also was a Bodhisattva and who, so to say, was split into two; but the extraordinary physical exaggeration of these guardians is probably rather due to another ancestor, namely Kuvera, another personage of early Buddhist iconography in India, evidently shaped under the influence of late Hellenistic representations of Hercules.

In early Buddhistic art in India, this Kuvera is a kind of earth spirit, i.e. a yakṣa, who really has no office as a guardian: he is a minor servant of Buddha, whereas two of the Brahmanical divinities, i.e. Brahma and Indra, often were used in the Gandhāra reliefs, standing at the sides of Buddha as "guardians of the Law." How the Chinese came to transform these guardians into gigantic heavenly warriors, sometimes armed with the thunderbolt of Vajrapāṇi, is as yet an obscure question, but somehow the idea of the devil-quellers seems to have required the representation of enormous strength and aggressive attitudes. The Eastern peoples have indeed always imagined the evil forces and the masters of the latter in shapes of great physical strength, just as they considered the barbarians as gigantic monsters, and the dvārapālas, whose duty it is to subdue the devils, became thus quite naturally the opposite to the anthropomorphic symbols of spiritual harmony.

This peculiar position towards human organism and physical strength may indeed to a large extent account for the extraordinary development of the dvārapāla figures which from a stylistic point of view hold a place quite apart from all the other Buddhist motives in Chinese art and which, indeed, reveal the limitations of this

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kind of religious sculpture. At the same time they are interesting proofs of the fact that the religious sculpture of China also involved a scale of vehement emotions and diabolical impersonations. But how foreign are not these to conceptions of the same order in Christian art (archangels and saints), and how little they have in common with the human aspect of divine warriors !

ANIMAL SCULPTURES AND CLAY STATUETTES OF THE SUI AND T'ANG PERIODS

The sculpture of the Sui and T'ang dynasties was by no means only of a religious kind. No less artistic importance must be attached to the animal sculptures in small as well as in large size which form the continuation of earlier plastic traditions. They may not, comparatively speaking, be as numerous as during the 5th and early part of the 6th centuries, nor do they dominate from an artistic point of view as much as in earlier times, yet they show a distinct development and must not be overlooked in a general survey of the plastic arts in China.

The custom of erecting guardian statues at the sides of the "spirit path" leading up to the funeral mounds was gradually more and more developed, and the *ming ch'i* or tomb statuettes, which followed the dead into his abode under the earth, were manufactured in great quantities.

The task of dating these exactly is, however, more difficult than the chronological arrangement of the Buddhist sculptures, because they are not provided with inscriptions and we have as yet hardly any exact information about the changes in costume and hair-dress which naturally took place during the successive centuries. This difficulty is most strongly felt in reference to the short-lived Sui dynasty (580-618) which forms the link, so to say, between the period of the Six Dynasties and that of the T'ang. The former and the latter are easily enough distinguished by their comparatively well-known characteristics of style and general *modes*, but what lies between may as yet only be vaguely determined on purely stylistic grounds.

Among the animal statues or statuettes there are indeed certain specimens both in bronze and in clay which by their style take, so to say, an intermediate position and for which also in some instances dates may be quoted. This applies for instance to the two seated lions which formed part of the famous bronze altar in Tuan Fang's collection which is now in the Museum of Fine Arts, Boston, though the animals, the guardians, and the reliquary are in the Rutherford collection. This altar, which is dated 593, shows on the whole a somewhat archaizing style characterized by a very tense drawing of the folds and thin forms. The two lions which were here placed probably on the lower step of the two-staged pedestal are indeed hybrid creatures which have lost some of the fury of the Northern Wei lions and taken on a more dog-like appearance. They have no flaming manes on their tall necks and their long tails are treated quite ornamentally, their legs have an almost human aspect. The form has taken on some of that roundness which we have observed in several of the statues of the Sui period, the modelling has, so to say, become softer with a loss of concentration and nerve. These small lions may not be quite fair examples of what the Sui sculptors could achieve in this field, but they are nevertheless here illustrated because they can be definitely dated (Plate 90 A, B).

There are a number of guardian lion statues of larger size, in stone, which used

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to stand at the door pillars of the tombs or in other similar positions, which also may be dated to this period, because of their rather rounded and stumpy shapes. They too seem to lack not only the fury but also some of the mobility of the earlier lions, though they may be better rendered from a naturalistic point of view. They are not as yet so grand and imposing as the T'ang lions, and give often the impression of chubby cubs rather than of sinewy full-grown animals. Of course, animals of this kind made for architectural purposes were seldom the works of great artists but they do reflect nevertheless the general trend of the stylistic evolution which leads towards the rounding off of the forms rather than towards the accentuation of planes and lines.

When we come to the clay statuettes, the individual variations become indeed much greater and here we are, as pointed out above, still more thrown back on conjectures of style.

In studying the statuettes of the Six Dynasties period we had already occasion to observe how they gradually developed in the way of costume and of naturalness and we mentioned finally some large specimens which possibly were made after the middle of the 6th century.

Related to these are a certain group of female figures which display particularly rich attire. They are still more slender than those of the Northern Wei dynasty, their bodies are squeezed into stiff diminutive corsets placed high under the bosom, so that the torso is like a narrow tube. But this violent compression is in the most effective way counteracted by the enormous sleeves, which hang down in wing-like fashion from the arms, and by the broadening out of the skirts, which towards the feet are provided with a kind of projecting pennants leading over to the enormous footgear with broad (often three-lobed) upturned points. The heads are full and round and their height is increased by the very elaborate hair-dresses which may take the shape of large crowns or half-moons forcing the bearer to keep the neck quite stiff (Plate 91). Nothing could be more artificial than these exceedingly elegant ladies who usually remain quite immobile as fashion dolls. There are, however, examples of such statuettes which turn in the waist and look sideways with a faint smile on their round faces, revealing a kind of coquetterie which is captivating even though less human than the naïve charm of the Northern Wei ladies (Plate 92).

The technical execution of these statuettes is practically the same as that of their predecessors. They are modelled in clay and painted, but the material of which they are made is no longer the slate-coloured clay covered with whitewash, but a kind of white pipe-clay of the same kind as used in the glazed cream-white ware of the beginning of the T'ang period. The colouring has evidently in many instances been very rich, the flowery ornaments on the sleeves and the skirts being painted in bright red, blue, green, white, and gold, but these are usually largely worn off or covered by mud, so that we no longer get a complete idea of the original decorative effect.

The reason of dating these statuettes into the Sui period resides not only in the fact that they stylistically hold an intermediate position between the tomb figurines of the Six Dynasties and those of the T'ang era, but also in the apparent similarity

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of their girlish types with the faces of some of the Bodhisattva statues from the second half of the 6th century. The particular mode or fashion which they represent seems to have come into vogue shortly after the middle of the century and to have continued only to the beginning of the T'ang dynasty.

Besides these there is a class of tomb figurines covered with very thin yellowish or white glaze, which the Chinese consider to be of the Sui period, because some of them are said to come from tombs with Sui dates. It may well be admitted that their style supports this date. The figures are very slender with small heads on tall bodies, the ladies are wearing long plain garments, broadening towards the feet, and the men usually short jackets and high boots which together with their square types and murky expression give them a resemblance to Russian peasants. The quality of the comparatively hard white ware and fine glaze is the same as in "early T'ang ware" which, however, also may have started before the beginning of this dynasty.

No doubt, there were also animal statues executed for the tombs during the Sui period, but as we have no definite means as yet of dating them, it seems more reasonable not to detach them from those of the T'ang period.

The increase in animal statues placed in front of the mounds as well as in the tombs became evidently very marked after the beginning of the T'ang dynasty. A pair of lions or chimæras no longer sufficed, but long rows of statues representing horses, camels, rams, and birds as well as civil and military officials were erected in front of the imperial tombs in addition to the gateways and lions. Thus at Emperor Kao Tsung's tomb (died 683) near Chien chou, in Shensi, there were set up no less than ten horses on either side of the path and twenty human figures ; furthermore here were placed two winged horses (or unicorns), two ostriches, two large lions, two inscribed stelæ, two monumental gateposts, and a number of smaller statues of vanquished enemies. It is probably the largest tomb and the richest in statues that has ever been erected in China, and not inconsiderable portions of it survive, even though in a very damaged condition.

Kao Tsung's great predecessor on the imperial throne, T'ai Tsung (627-649), had erected for himself and his consort, in the year 637, a somewhat less comprehensive tomb, which does not appear to have had any free standing guardian statues, but a sort of entrance gallery or fore-court, in which were placed six large reliefs of the emperor's war horses. These remarkable reliefs, which were possibly executed from designs of the great artist Yen Li-pen, are preserved, though not at the original site ; four of them are in a small museum in Si-an fu and two in the Philadelphia University Museum (Plate 93). They all represent saddled horses, standing, walking, or in flying gallop, executed in high relief, so that we obtain a full impression of their plastic form, though their further side is not executed. Artistically they stand on a higher level than any previous or subsequent horse statues in China, although less on account of any purely plastic qualities than of the masterly rhythm in the design itself and the fine characterization of their organic structure and movement. They

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represent small Mongolian (?) horses, whose heads hardly reach above a man's height ; they are powerfully built, with short neck and strong haunches, hardened in long campaigns. In order to make them still more true to nature and to emphasize the tragic fate of these faithful servants the artist has, in two cases at least, represented the arrows transfixed in the bodies of the horses, and in one of these reliefs we see a well-known cavalry officer, Ch'iu Hsing-kung by name, drawing a long arrow out of the chest of the horse. By this grouping of horse and man the relief acquires an almost pathetic character and an added importance as a representation of the equipment of the horse and the officer. The rendering is exact in every detail, yet not detracting from the well-unified and powerful decorative form. The artist seems to have executed his horses after the living models and to have been less interested in the decorative synthesis than in the convincing rendering of the models.

Compared with these, the horses at Kao Tsung's tomb are mere artisan's work. The form is surprisingly weak, the characterization extremely summary ; they are rather a kind of symbol than actual representations of horses (Plate 94 B). More interesting artistically is the winged "dragon horse" standing at one end of the "spirit path," though its fellow has been totally lost. It is a purely imaginative creation, with large plumed wings on the shoulders and a trace of a horn on its forehead (Plate 94 A) ; a proud and splendid mythical creature, not unrelated to the chimæras, though the body is not that of a lion, the head not that of a dragon, but of a horse. This animal certainly also had a symbolic meaning ; it seems created to fly through space like a Pegasus—and what creature could be better suited to bear the spirit of the departed emperor to a happier life ? It is especially the ornamental wings which seem to have interested the artist ; he has shaped them into a decorative masterpiece, which lifts the whole work to a high level of achievement.

The lion statues at the same tomb are monumental guardian animals of colossal dimensions (Plate 95 A, B). The type has completely changed since the 6th century ; the lions are no longer mobile with supple, crested necks, walking or ready to spring, but broad, block-like beasts, sitting ponderously on their hind legs, with their heads almost sunk between their shoulders and the forelegs rigidly stretched out. If the earlier animals revealed a certain dependence on Persian models, these T'ang lions, on the other hand, seem more closely related to Indian lion statues. In spite of their imposing massivity, they are considerably tamer than the proud and supple beasts of the Han and Liang dynasties, and it is in this direction that development proceeds in the following centuries.

The lions of the end of the T'ang dynasty and of the Sung dynasty become more and more domesticated ; they lose the intense vitality and energetic rhythm of their early congeners, even though their resemblance to real lions is rather strengthened than weakened. They belong to an entirely different category of art, which was probably imported, together with so many other Buddhist motives, from India. Their position is henceforward just as often on both sides of Buddha's throne or at the entrance to temples and caves as at the tombs of the great princes ; and even

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iconographically a certain fusion of old Chinese and Buddhist traditions seems to have occurred.

It is, however, by no means only in the large tomb statues that the T'ang artists produced their best lions, but rather in smaller statuettes in which the animal is presented in more varied and more expressive attitudes. Many of these reveal in a most striking manner that the artist has taken his inspiration direct from nature (Plate 96 A, B). In them the lion is represented tearing its prey to pieces, or facing its approaching enemy with a roar, or biting its paw, or displaying in some other way its ferocity and strength—in short, no conventional symbols, but living beasts, seized in momentary situations which help in a high degree to characterize their nature. However small the scale may be in these statuettes in stone or bronze, the sculptural form is always grand, marked by a plastic expressiveness which has scarcely been attained in the lion sculptures of any other country.

The best of these lion statues in marble or limestone represent the climax of the sculpture of the T'ang period. Their importance as plastic art is incomparably greater than, for example, that of the clay statuettes, although the latter are often remarkable for excellent decorative effect, owing to the elegant stylization of form and the surface treatment with colour or glaze. A number of them are pressed in moulds and worked over by hand; others are clearly modelled, not infrequently with surprising virtuosity and fine exploitation of the possibilities of the material. As ceramic works they usually stand on a high plane; as sculptures their significance is, however, more limited. The commonest types, horses, camels, oxen, rams, dogs, and pigs are repeated *ad infinitum*, probably because certain standard forms were in use all over the country, but there also occur a number of special types with a more individual character, which should be remembered in this connection. This applies particularly to a number of horses with or without riders, which are evidently based upon observation of nature, and modelled with almost spontaneous freshness.

Very fine complete examples of the horse and the groom may be seen, for instance, in the Royal Ontario Museum, Toronto, which probably comprises the largest collections of tomb statuettes brought together anywhere. More expressive is, however, the standing horse which raises its head in an angry neigh. The effort is visible in the whole body, it is as if the energy and heat of the horse found expression in this trumpet blast (Plate 97 A). The statuette is not covered by glaze which is a distinct advantage to its plastic effect since something of the intimacy of modelling is always lost by glazing. A more elegant type shows the horse restively pawing with his foreleg. The leg is lifted in an arch, and the head is bent in towards the chest, so that the neck forms a corresponding curve. The hind legs are somewhat drawn in, the haunches are thrown out and the tightly plaited tail points upwards like a horn. Over the high saddle falls a very long cloth which is drawn out in long curved folds towards the hind legs. The decorative stylization aims at a system of large vigorous curves on both sides of a vertical axis which is indicated by the straight foreleg. This type of composition which is built up by the contrast between the straight and the curving lines is often successfully employed, though seldom with

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that degree of harmonious perfection as may be seen on the specimen here illustrated (Plate 97 B). This statuette is also unglazed but the original colouring is fully preserved and contributes to make this sturdy grey horse a very remarkable work of decorative art.

Still further developed in a similar fashion is the movement in the two large horses (nearly a metre long) which recently have found their way to the Eumorfopoulos collection (Plate 98 A, B). They are both represented as if they came to a sudden standstill, falling back on their hind legs and stretching the one foreleg as far as possible, whereas the other is lifted. The suddenness of the movement is brought out in a most striking way, though without breaking the very fine decorative formula which still is dominated by the long diagonal lines in contrast to the sweeping curves of the neck and the haunches. The modelling is quivering with life and as the statuettes are executed on a very large scale, the impression becomes truly convincing. To judge by their powerful forms, they must still belong to the early part of the period. The material is a kind of very fine light-coloured pipeclay, the surface colours are applied on a ground of white wash in a similar fashion as on the earlier tomb statuettes, but the compositions are so far developed that they nevertheless must be dated to the T'ang period.

There are also horse statuettes in which the graceful movement of the foreleg is emphasized by its being raised up to the nose, whilst the hind leg is bent in order to permit of this vigorous movement, which tends, moreover, to weaken rather than strengthen the plastic effect. A more happy conception is found in a statuette which shows the horse almost sitting on its hind legs, but at the same time pawing the ground with one foot and raising the other in a bow (Plate 99 B). The rider, leaning backwards in the saddle, seems to be pulling at the reins for all he is worth, but the horse resists with raised head. The composition is dominated by two strong diagonals which intersect on the saddle, one composed of the leaning body of the horse, the other by the rider and the foreleg planted on the ground. By this clear contrast the composition achieves a perfect balance and stability, in spite of the purely momentary and extremely violent nature of the movement. Later Western sculptors have tried a similar composition in larger bronze statues, but it is doubtful if they have achieved such a harmonious and convincing solution of the problem as may be seen in this small Chinese clay sculpture.

Less successful, from a plastic point of view, are the statuettes representing horses at the gallop with small male or female riders on their backs. They are plump short-legged ponies which were evidently used for polo, etc., as is confirmed in one or two cases by the attitude of the riders, who lean over, ready to strike with a club which they hold in their raised hands (Plate 99 A). The movement is in itself captivating and well-seized, but it hardly lends itself to plastic representation, as the horse appears to fly over the ground rather than to rest upon it. We have no opportunity to dwell on other mounted figures; the variations are very numerous, especially among mounted musicians playing all sorts of instruments, such as drums, flutes, and tubæ, which require different attitudes and movements.

ANIMAL STATUETTES

There exist, however, also camels with riders on their backs, though these proud caravan animals are usually represented with heavy burdens strapped between the humps, ready to accompany the spirit of the departed on a long journey through the desert. Two especially fine examples of such loaded T'ang camels are to be seen in the East-Asiatic Collections in Stockholm (Plate 100 A). They are covered with a thin yellow glaze and are distinguished from earlier camels by their high, thin legs and graceful forms ; even this species of animal has lost something of its earlier rustic stockiness and has become refined. Nevertheless that does not necessarily mean that they have gained in sculptural beauty and expressiveness. On the contrary, the majority of T'ang camels are somewhat stiff-legged creatures, standing motionless with lifted head and grimacing nose. There are, however, numerous exceptions, characterized by energy and directness, but there is rarely a work of art of any importance among these long-legged ships of the desert. Human beings travelling on their backs too easily become puppets, the motive is sculpturally ungrateful (Plate 100 B).

These camel riders not infrequently belong to the great class of plastic tomb figures of the T'ang period which fascinate us by their naturalness, their peculiar types, costumes, and occupations, or other ethnographic peculiarities, but whose artistic value is as a rule less considerable. The extraordinary popularity which these figures have won among Western collectors depends much more on their illustrative or descriptive merits than on any plastic distinction. To this class belong not only small dolls and the graceful dancers and musicians, but also a number of horsemen, ox-carts, porters, and grooms. All these, and many other kinds of painted and glazed clay figures, bear more or less clear witness to a very pronounced naturalism in art and to technical virtuosity which to some extent may be connected with the contemporary revival in painting. The same tendencies appear, however, also in the stone sculpture from the latter part of the T'ang period and the immediately succeeding centuries, and we may therefore return to them after this brief survey of the minor clay sculpture.

SCULPTURE AFTER THE CLOSE OF THE T'ANG PERIOD

About the middle of the 8th century the traditional plastic conceptions are modified by new ideas. It is no longer sufficient to represent immobile standing or sitting figures ; an effort is made to emphasize a certain internal or external movement. Especially illuminating in this respect is the stately marble statue (headless) in Mrs. J. D. Rockefeller's collection, representing a tall Bodhisattva stepping forward (Plate 101 A). The very slim form and the somewhat stiff movement involuntarily call to mind Quattrocento statues of the Baptist wandering in the desert, although it must be admitted that the Chinese sculptor has endeavoured to impart to the figure a more elegant and supple carriage by means of a certain inflection of the body. The statue comes from a temple near Pao-ting fu in Chihli. From the same province also come a whole series of smaller marble sculptures, representing Bodhisattvas, dvārapālas, and monks in high relief (almost free-standing), of which some reveal not only an endeavour to develop external movement but also emotional, not to say dramatic, expression. Most interesting in this respect is the bare-headed monk, who stands, turning sideways, with his hands clasped on his breast and his head bent back, looking almost straight up (Plate 102 A). The attitude appears to suggest intense religious adoration, not in the usual, restrained traditional manner, but in a more picturesque form, treated with impressionistic breadth in large masses of light and shade. Such a statue is indeed surprising in the religious sculpture of China. It leads our thoughts away from the Orient to periods of highly emotional creation in the West, such as the late Gothic and especially the Baroque, a likeness which is supported by the impressionistic treatment of the soft, ample mantle folds. It is probable that such a figure as this was not executed until after the end of the T'ang period ; the absence of dated specimens from the 9th and 10th centuries makes it difficult to date with certainty sculptures which may have been executed about this time. If we may judge by the comparatively few examples which survive, production gradually declined towards the end of the T'ang period. The general causes of this decline are probably connected with the political upheavals which ensued on the fall of the T'ang dynasty. The country was again divided into several smaller kingdoms, a division which did not last, however, for much more than a generation (906-960), i.e. until the Sung dynasty assumed imperial power over the whole of China. But another, probably equally important, cause was that the interest and the creative energy, which had hitherto concentrated in sculpture, was directed more and more to painting, which henceforward takes a leading position in the fine arts of China. This general shifting in the relative position of the various arts is also illuminated not only by new forms of composition and impressionistic tendencies, which may be derived from painting, but also by the fact that other materials than stone and bronze came into use,

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especially wood and lacquer, and also iron and compressed earth, i.e. materials which could with comparative ease be worked up into "pictorial" effects and which also require surface treatment with colour.

The earliest wooden statues which it is possible to date are two temple guardians (*dvārapālas*) which were brought by M. Pelliot from Tun-huang and which are now in the Musée Guimet in Paris (Plate 103). For historical reasons we may assume that they were executed before the end of the 10th century and their character points rather to a date about a century earlier. The larger of these two pairs of guardians represents the traditional *dvārapāla* motive in an extremely dramatic, not to say bombastic form. The athletic warriors stand with clenched fists, stamping threateningly; their superhuman strength and wildness is especially emphasized in the broad grimacing faces and the swelling muscles of the arms. Moreover, they are equipped in armour which seems to be executed on actual models; the leather jerkins are laced over long gowns, which flutter out to a point behind, the legs are wrapped in a sort of gaiter, the shoulders are covered with decorative lion masks. Every garment is clearly rendered, and on the leather jerkins a considerable part of the finely painted floral ornament remains. Figures of this type illustrate the baroque tendency which gained the upper hand towards the end of the T'ang period, and which in China, as elsewhere, leads to the sacrifice of the plastic form for the achievement of more vivid pictorial effects.

Statues of a similar kind were certainly also executed in iron, though we are not able to date any with certainty before the 10th century. Among the most important representatives of this group must be included the two guardian figures (the third of the series is modern) standing at Chin-tzü in T'ai-yüan hsien in Shansi; one of them bears an inscription on the breast with the date 1097 (Plate 104). The positions are theatrically effective; the figures appear to advance to the attack with their weapons held in their raised hands. The faces are represented with vehement realism, the various garments of thick cloth and leather are faithfully given; but in spite of the fact that realism is carried far, these statues still have a certain monumental bearing, which finds expression, *inter alia*, in their firm support with the feet pressed on the ground.

The stone sculptures of the same period are, as a rule, inferior to the plastic works in wood, clay, and iron; technical skill in this field does not appear to have kept pace with the developments in style. We do encounter especially characteristic compositions, however, such as those representing a figure placed against a pictorially treated background in the form of a cave or a cliff landscape. The great Kuan-yin statue in the Louvre, which is usually considered as T'ang or earlier, belongs to this group (Plate 105 A). The background here consists of a terraced mountain on which small animals and human beings appear. The main figure is, despite the intimate setting, somewhat stiff and awkward. The sharply-cut features, which create an effect of mask-like rigidity, recur in the majority of stone sculptures of this period. There is no trace of religious inspiration; the merit of the work lies entirely in the pictorial decorative composition.

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The same type of composition is varied in other approximately contemporary or somewhat later sculptures, among which may be mentioned a marble figure in the Freer Gallery in Washington, also representing a sitting Kuan-yin against a rocky background, which is dated 1032 (Plate 105 B). Qualitatively it stands on a lower level than the statue in the Louvre, but the conception is the same, and there cannot be much difference in time between the two sculptures. Other statues dated in the 11th century are still stiffer and less important artistically. It almost appears as if the interest in Buddhist sculpture had died out in the Southern Sung kingdom, a phenomenon which may be due to the fact that the Taoist ideas prevailed there. These never inspired plastic creation, though they did inspire the romantic conception of nature which runs like an undercurrent through much of the contemporary art of painting.

Contemporary with this decline in religious sculpture in the part of the country which was subject to the old imperial dynasty, there appear, however, signs of a renaissance in the northern provinces, where the victorious Tartar tribes, Liao and Chin, had established themselves. The Chin dynasty, as is well known, confirmed its power over northern and central China by the conquest of the Sung emperors' capital at P'ien-liang (the present K'ai-feng), in the year 1126, after which time the old legitimate imperial family retired to Hang-chou, and it retained its domination until the penetration of the Mongols in the middle of the 13th century. If we may judge by the surviving material, considerable labour was again bestowed on the decoration of the Buddhist temples with statues. A large number of statues from the northern provinces, especially Shansi and Chihli, may be ascribed to this period. The majority of these are executed in wood, but there are also found stone sculptures with *nien hao* (reign periods) of the Chin dynasty. These, however, are distinctly inferior to the best wooden sculptures, both in technique and decorative style.

A typical specimen dated 1158 is the marble statue, in a private American collection, which represents a monk, or a lohan, playing with a tiger cub (Plate 106 B). He sits on a ledge of a cliff in a kind of cave, of which, however, only the upper part is represented. On the cliff above him is seen a man carrying two baskets on a pole, and a tiger. The head of the monk is almost a portrait, his costume is executed with great care, but in a somewhat dry manner (with fluted folds) without any real binding or animating rhythm.

A kind of pendant to this picturesque monk statue is a Bodhisattva, also in smoothly polished white marble (Plate 106 A). The somewhat plump figure with the colossal head sits on a high lotus pedestal; the legs are crossed, but the attitude acquires a certain movement by the pronounced twist of the full body. The play of line in the tightly drawn mantle folds gives the impression of a rotating movement, which is taken up by the curving tendrils and leaves twining round the large pedestal, and imparting to it an unusually ample and rich decorative beauty. The plastic motive is fundamentally the same as in a number of Italian sculptures of the Baroque period, but it may be doubted whether any of the latter yield as much poise and concentration.

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The same endeavour to achieve a strong plastic effect by complicated postures and movements is also to be found in a number of contemporary statues in wood, which represent a seated Bodhisattva. One of them, belonging to the Ton Ying Co., bears an inscription of the Chin dynasty and is dated 1168 (Plate 107). It thus affords valuable aid in dating the whole group. To judge from certain elements of style, some of these statues are probably somewhat earlier, but the majority were executed later than the date mentioned. Moreover, the group comprises more varied materials and special features than can be mentioned here, but the motives and postures are the same in a considerable number of them. Kuan-yin is represented in *mahārājalilā* (the posture of royal ease), but the Bodhisattva is no longer the symbol of an abstract divinity ; he has become a purely feminine, gracious, and beautiful being, seated on a cliff by the seashore, listening to the prayers of the mariners. (To make the meaning clear there also sometimes occur small figures on the cliff, at her feet ; cf. Plate 110.) This is not the place to discuss the curious metamorphosis by which Kuan-yin, who was originally, like all the Bodhisattvas, a masculine divinity, was transformed into a feminine being : we must confine ourselves to the observation that henceforward Kuan-yin appears as a sort of goddess of mercy and in this capacity gained immense popularity. At least three-quarters of the religious sculptures of the Sung (Chin) period represent Kuan-yin in female form ; among the other figures the commonest are series of the sixteen arhats or lohans (often called Buddha's disciples).

The dated Kuan-yin statue (in the possession of the Ton Ying Co., in New York) is qualitatively not one of the best, but it deserves special notice because of its inscription. The distinctly full-bodied Bodhisattva is seated on the ledge of a cliff with one foot placed on the ledge and the knee bent up as a support for the outstretched arm. The other foot stands on a lower ledge. It is the typical *mahārājalilā* posture, but it may be remarked that the position in this case does not appear especially comfortable or easy (as the name would imply) since the carriage of the body is stiff and the movement of the leg extremely strained. The childishly round face beneath the high tiara or diadem, decorated with an Amida Buddha, shows a later type than we find in a number of other similar Bodhisattvas.

A somewhat more elegant development of the same motive may be observed in the statue belonging to Miss Buckingham's Collection in the Chicago Art Institute (cf. *Chinese Sculpture*, Plate 589). The attitude is a little freer and more natural, as the figure is supported by one hand against the seat ; the weight of the upper body is taken up by this supporting arm ; the stiffness gives way to a gentle inflection of the body ; the richly ornamented gilt mantle falls like real brocade naturally over the legs.

A further step in development is shown by the large Bodhisattva in the Boston Museum, of which the position is so restful that it almost suggests a quiet nap (Plate 108). The head droops heavily forward and the immense figure seems to hold itself upright with difficulty with the help of the supporting arm. All severity and stiffness are resolved in a synthesis of billowing forms and lines, which are brought out by gilding and painting.

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More peculiar, and less Chinese, appears the statue in the Musée Guimet, which represents a seated Bodhisattva, not in mahārājālīlā, but with legs crossed in front (Plate 109). The figure is naked, except for a large jewelled necklace, a narrow scarf fastened to one shoulder, and a thin dhotī over the legs. The large head droops to one side as if weighed down by the immense tiara. One hand is held on the breast in an elegant mudrā, the other is supported by the leg. It would be difficult to discover a Chinese Bodhisattva in which the movements have been developed in a more exquisite manner or in which the formal beauty has received more artificial emphasis. In all probability Indian models have here been of decisive importance, as is further shown by the unusually light costume.

The standing Bodhisattvas are as a rule more masculine in appearance. This is especially true of the earlier ones which may be dated at the beginning of the 12th century, and of which several excellent examples are to be found in the Toronto Museum. One of these statues is reputed to have had inserted a small wooden tablet bearing an inscription of the year 1156 (Plate 113 A). The form is powerful, the bearing of the body rather severe, not to say stiff, the types are broad and resolute. They stand firmly supported on both feet in a frontal position, one hand is usually raised, the other lowered. The torso is throughout of even breadth, not narrowed at the waist, adorned only with a jewelled necklace, a narrow diagonally fastened scarf; over the legs falls a long dhotī, which is fastened round the body with a girdle, the ends of which sometimes fall to the feet. The largest of these imposing statues, which reach a height of over three metres, are executed from enormous wooden trunks which have been hollowed out in the back and closed (Plate 111). The figures were used for preserving reliques or sūtras, and other objects, such as gold and silver, to represent the heart, precious stones, threaded on a ribbon, to represent the intestines, pearls to symbolize intelligence, the five metals corresponding to the five elements, incense suggesting the spiritual life, and inscribed tablets with the donor's name, were placed in them. The arms are detachable and a number of loose pieces are sometimes inserted to complete the statues, but otherwise the figures with their ornaments are carved out of one block. The natural form of the material which is thus to some extent respected, imparts to these statues a firm structure, whilst at the same time their decorative effect is brought out by the play of light and shade in the deeply carved folds and by the use of colour and gold (Plate 112).

The comparatively easily worked material, however, gradually led to representations of greater virtuosity. Bodhisattvas were represented in more mobile attitudes, bending sideways or forward, as if listening to the suppliants' prayers, whilst the draperies flutter in the breeze (Plate 114). The sculptural form is thus to some extent resolved or suppressed in the endeavour to translate into plastic material compositions and attitudes which had been developed by contemporary painting.

As eloquent examples of this may also be recalled the famous series of Arhats in the Ling yen ssū temple in Shan tung which have been variously ascribed to the T'ang, Sung, and Ming periods (Plate 116 A, B).¹

¹ Bernd Melchiers, *China: Der Tempelbau, die Lochan von Ling Yän Si*, 1921, pp. 39-42.

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A close examination of these somewhat gaudy but highly naturalistic figures reveals, however, motives of drapery characteristic of the late Sung or Chin period, in which they originally must have been made, though their "wax-doll" effect is largely due to later restorations. This series of no less than forty seated Lohans in life-size is indeed one of the most remarkable of its kind, not only by the striking characterization of many of the heads which evidently are made after living models, but also by the surprising variety of the attitudes, gestures, and expressions, and the virtuoso treatment of the garments. The plastic effect has been spoiled by the crude repaintings and restorations (hands, etc.), but if we may judge from the more important among these figures, they must have been made before the Ming dynasty in a style which has a very close connection with that of many highly pictorial Bodhisattva statues mentioned above.

It is clear that the artistic leadership has passed to the sister art and that the sculptural work has fallen more and more into the hands of skilled artisans. A large part of the plastic works, both in stone and wood, from the end of the Sung period is purely decorative, more or less effective thanks to a certain freedom or elegance in posture or drapery, but seldom with any sculptural importance. It may seem as if sculpture has come to the end of its development and had exhausted its strength as an independent art. What follows has the character of a reaction; there is a break with the elegant "picturesque" style and there develop—partly in continuation of older traditions—more stern and more restrained forms of expression, though it must be admitted that henceforth sculpture plays a comparatively subordinate rôle in China.

Among the most interesting works of the Yüan dynasty should be mentioned the Taoist sculptures in the caves at Hao t'ien kuan, south of T'ai yüan fu (now practically destroyed). They represent the Taoist philosopher Pi-yün-ssü, as well as a number of less known immortals, and were executed, according to the contemporary local chronicle, shortly after 1295. The figures are usually represented in stiff positions, either seated or standing, and the technical execution is not on a very high level, though a couple of the compositions arouse interest by their naturalistic conception and a certain realism in characterization (Plate 117 A, B). Especially illuminating in this respect are the representations of the old Pi-yün-ssü on his death-bed; he lies on an ordinary Chinese "kang" with a hard roll under his head, fully dressed in the fashion still usual in northern China, and at each end of his kang stands a young monk, clad in long garments reaching to the feet, regarding the sleeper with great reverence as they lean over him. Such a naturalistic treatment would have been quite unthinkable in earlier periods; and it may also be observed that some of the heads of these Taoist figures are characterized with a kind of broad and fresh realism which indeed goes far beyond the characterization of the earlier religious sculptures (Plate 118). At the entrance to one of these caves stand two powerful guardians in fluttering costumes and high tiaras, which by their excessively broad forms and the whirling movement of line in the folds of the mantles illustrate the stylistic tendencies of the Yüan period. The same kind of baroque treatment of form

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and whirling cloud pattern is to be seen in the well-known reliefs at the gate of Chü-yung-kuan near Nan-k'ou, representing four lokapālas and dated 1345. They confirm the fact that the sculptors of the Yüan period are capable of strong dramatic effects, presented in a form which often acquires an almost bombastic opulence (Plate 119 B).

Among other typical works of this period may be mentioned a large niche at the Lung tung ssü caves in Shantung (dated 1318), which contains a seated Buddha, surrounded by two Bodhisattvas, two monks and two guardians. The figures are certainly stiff, but the human expressiveness of the Sākyamuni's head is interesting in the same way as the Taoist heads just mentioned. To the same stylistic group may be referred a number of free-standing statues representing Sākyamuni meditating in the wilderness, in which the individual characterization is carried still further. In one of these statues, in the Toronto Museum, we see a Buddha seated on the ground with his head leaning on the drawn-up knees (120 B). He has a long curly beard and moustache. The type is Hindu to the point of caricature, it is terrifyingly ugly and the conception is characterized by a strong pathos. The form is powerfully realistic. Related to it is the large lacquer statue in the Philadelphia University Museum, in which Buddha is represented in the same position, not as a bony and ugly hermit, but as a young man with haggard, sharp features enveloped in a mantle of which the rich folds once again reveal the above-mentioned tendency to whirling line movement (Plate 120 A). Works such as these reveal an entirely new conception of the old religious motives. They have been humanized in a high degree; they have acquired a strong emotional emphasis and an expressiveness which depends on quite different qualities than decorative rhythm of line and the ritual mudrās.

On entering the Ming period, the artistic level is seen to sink gradually, and the rather strong emotional character which still was to be found on some of the works of the Yüan period vanishes soon. There is no longer any religious impetus in the Buddhist sculptures of this period, and whenever they do exhibit some artistic qualities, these are generally of a somewhat crude, naturalistic kind rather than the expression of any dramatic or emotional inspiration. The Ming sculptors were by no means incapable as craftsmen and attained sometimes admirable results with purely decorative works, but they were hardly able to give expression to any kind of spiritual revival. It is as if cold Confucian officialdom and archæological traditionalism had taken the place of fresh inspiration, and as if technical skill, by which beautiful works in porcelain and cloisonné could be made, was more appreciated than creative efforts in stone or clay.

The output of religious sculpture is, however, very rich during the Ming period; one could easily fill a whole volume with such sculptures in stone, wood, and metal; but here we can only add a few remarks in reference to some characteristic specimens of which the majority are dated. Very numerous among the religious sculptures of the Ming period are the Lohans or Arhats in iron which were always made in series of sixteen or more, though these series have mostly been scattered, as the statues have been sold in pairs or separately to various public or private collections such as

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the museums in Toronto (Canada) and Gothenburg (Sweden). Of the two statues which we reproduce on Plate 121 A, B, the one is dated 1477. They are both represented seated, clad in long monastic robes, their heads being vividly characterized with almost individual expressions. It seems, indeed, quite likely that they are actual portraits, and the same is true of a great number of these cast-iron statues of seated Lohans. Their lifelike, not to say almost impressionistic, appearance must also originally have been more striking than it is to-day, as they were covered with layers of thick paper and gesso which were treated with a naturalistic colouring, but as this has worn off in most instances, they now appear in the tone of brown iron with a rough surface. This technical combination of iron, paper, and colour is, as far as we know, a Chinese invention evidently contrived to obtain in an easy manner the most catching naturalistic effects. Occasionally, such statues are also executed in bronze as may be seen on a somewhat smaller specimen reproduced on the same Plate (121 C), which is dated 1482. This too has been covered with paper and colour, in spite of the fact that it is of a more valuable material, and the very profane expression of the almost faun-like face makes the figure rather surprising as a religious image.

This same motive of the Lohans is also quite often treated in wooden statues and generally in a fairly broad manner, the figures being pictorially composed and draped in wide mantles. Of those reproduced here (Plate 122), one is seen with his hand stretched out towards the side, evidently in order to pat a tiger on the head (though the animal is now missing), at the same time opening his mouth to speak; the other one is represented in the action of sewing a garment which he holds in the one hand, while the other lifted hand evidently has held a needle. The reproduction of "reality" could hardly be more faithful and the floating mantle-folds are treated in a quite pictorial fashion, as if the figures had been translated into wood from studies in colour.

This rather undiscriminating naturalistic manner is carried still further in such a sculpture as the seated Kuan Ti in the Museum at Toronto (Plate 123). The figure is here completely covered with a thick layer of lacquer, on which the ornaments of the leather armour, the brocade mantle, the wonderful footgear, etc., are worked out in relief and gaily coloured and gilt. But this was not sufficient: to make the statue still more lifelike, a natural beard of horsehair was added (Plate 123 A). The thoughtful hero is thus able to twist the tips of his long whiskers in the most homely fashion, as a real Chinese general, or rather as one of those theatrical figures which still appear on the Chinese stage in the same garments and attitudes as during the Ming or earlier times.

The purely ritualistic figures which for obvious reasons could not be represented in such a striking realistic form, stiffen during the Ming period into more and more empty symbols. It may be possible to observe in them an influence from northern India and Tibet which tends to impose on these a kind of stereotyped facial mask with straight long nose, smiling mouth and pointed chin, but unfortunately it is a mask and nothing of that introspective air which spreads an atmosphere of beauty

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over some of the earlier smiling Buddhas is here to be seen. The example from the Eumorfopoulos collection which we reproduce on Plate 123 B is indeed above the general level of the temple sculpture of this period, yet it pleases us more as a doll than as a religious image. It is executed in wood covered with a layer of lacquer and colour, the craftsmanship is careful but the maker has not been able to represent the hands (which are shown in *dharmaśakra mudrā*) in correct proportion to the figure.

Still less successful are, as a rule, the religious stone sculptures of this period, as may be seen in a marble figure in the Freer Gallery, Washington, dated in the year 1500 (Plate 121 D). The statue represents a seated Bodhisattva with his hands folded over his breast, though not in a proper mudrā. The style is on the whole archaizing. Behind the figure is a high slab, which, however, is not treated as a nimbus, as was the custom in the T'ang period, nor is it a naturalistic landscape background, as in many statues of the Sung period, but simply a background screen with flower ornaments and mythological beings of Indian origin (?).

Of further interest is the high pagoda-like pedestal divided into three steps, on which the figure is placed. This alone is indeed a most significant element of the Ming period, when the plastic style on the whole stiffens, becomes dry and academic. If we compare it with some of those earlier pedestals in the form of double lotus flowers or rocky seats, we at once realize how the feeling for amplitude, movement, and decorative beauty has cooled off into a kind of architectural handicraft, which indeed could be successful on the balustrades and terraces of the Ming palaces, but was hardly suitable for the religious sculpture.

Yet it would not be fair to judge the sculpture of the Ming period by the religious monuments. The best works are by far those minor genre figures with or without a religious purport, executed in wood, bronze, or clay without much insistence on detail and in a manner which, at its best, becomes interesting by an impressionistic quality.

Thus one finds quite a few small wooden statues, be they monks or youthful personages in ordinary costumes, which by their straightforward simplicity and often well-rendered attitudes become quite appealing, as may be seen in the little Bodhisattva wearing priestly garment in the Toronto Museum, or the weeping mourner and the portrait of a young girl with high head-dress reproduced on the same Plate (124). These sincere little wood-carvings are in every respect more enjoyable than the more pretentious cult statues of the period.

Better known than any other sculptures of the Ming period are indeed those long rows of animals and civil and military officials which line the road leading up to the Ming tombs near Nan k'ou in Chihli (executed about 1425-26). For reasons which indeed have nothing to do with the history of art these are the statues that until recently were considered as the finest representatives of Chinese stone sculpture. They are widely known through photographs and reproductions all over the world, and numerous tourists have made the pilgrimage to the Ming tombs to admire these faithful guardians (Plate 125). The honour which thus traditionally has fallen on them may well be considered somewhat exaggerated, because they are really

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nothing but colossal reproductions in stone of many similar subjects represented at that time on a small scale in porcelain and metal, consequently quite good from the point of view of naturalistic representation, but without any particular sculptural merit. Their size makes them rather less enjoyable than smaller representations of similar subjects, though at the same time it imparts to them a kind of imposing massiveness which very often is accepted as a substitute for sculptural quality.

More interesting as works of sculptural art are some of the very numerous guardian lions which were made during the Ming period, as well as before and after, for the palaces and also for the tombs of important people all over China. The finest ones may well be those two huge bronze lions which stand in front of Tai-ho men in the Forbidden City in Peking and which may be called classical representations of the ever-recurring motive of the lion with the solar globe and the lioness playing with the cub or cubs (Plate 127 A).

A more unusual representation of this motive is the pair of two lions in General Munthe's collection, Peking (Plate 126 A and B), where the animals are almost lying down, particularly the lioness: she rolls on her back with an effort to stem the energy of the young cubs as they crawl towards their mother. The modelling is here carried out with a boldness that many a famous sculptor might envy. The lioness playing with her cubs is a powerful work of baroque sculpture, where the big masses of light and shade contribute to make the very intricate composition an original work of art.

If we want to reach a full appreciation of the plastic arts during the Ming dynasty we should not entirely pass over the very abundant decorative reliefs which then were executed on architectural monuments such as *p'ai-lou*, balustrades, and the like (126 c, d). The enormous building activity of the Ming period carried with it a great production of decorative details executed in stone, according to a very good technical tradition. Generally speaking, these reliefs are characterized by more boldness and amplitude than by any refinement or rhythmic division of the composition. The ever-recurring motives are of course the dragons hovering amongst clouds and waves, and the flower garlands but also legendary figure motives, as may be seen on the great *p'ai-lou*, dated 1584, which still stands on the grounds of the temple Ch'ung-jen ssü near Si-an fu where the Nestorian tablet was found (Plate 128 A). This *p'ai-lou* may serve as an example of a whole class of similar works, on which the transversal beams are entirely covered by high reliefs in a style which, if we apply the nomenclature of Western art, would be a kind of Louis Quatorze. The full value of this kind of decoration will be realized only if we compare it with the much poorer and stiffer decorations on later *p'ai-lou* of the Ch'ing dynasty—a kind of lifeless Directoire—where the ornament is little more than joiner's work in stone.

This same temple Ch'ung-jen ssü contained also a large marble font which in later years was transferred to the Lama temple in Si-an fu. It is of imposing size and outwardly decorated with winding flowers and tendrils in fairly high but flattened relief (Plate 128 B). The motive is bold and of a kind which leads our

EARLY CHINESE ART

thoughts towards the T'ang dynasty, and it might indeed be of Persian origin, but the execution is dry and the meander borders at the top and bottom are quite characteristic of the Ming period. This marble basin, which has sometimes without foundation been considered as the baptismal font of the Nestorians, is thus a historically important specimen, which illustrates on the one hand the close connection between Ming and T'ang (in their motives) and on the other hand the lack of fresh impetus and spontaneity in the decorative style of the Ming period.

If we should endeavour briefly to summarize the development of plastic art from the end of the 10th to the end of the 15th century, we may first recall the gradual weakening, not, so to say, the wane of monumental religious sculpture during the proper Sung period. Especially towards the end of the period, when the Southern Sung dynasty reigned in Hang-chou, sculpture appears to have been thrust into the shade by painting but at the same time we observe a rapidly increasing production of religious statuary in the northern provinces, where at that time the Tartars had consolidated their power. The greater part of this religious sculpture is executed in materials other than stone, i.e. wood, lacquer, and clay, though there are also, as has been said, characteristic stone sculptures from the same period and districts. The style here is apparently also dependent on that of contemporary painting ; the compositions are marked by a striving for movement, broad contrasts of light and shade, decorative colouristic effects, and emotional expressiveness.

During the Yüan period a new element is added which may perhaps be described as Mongolian. It appears on the one hand in a somewhat dry and harsh realism, and on the other hand in a tendency to a more pompous development of the ornamental motives and draperies. The religious sculptures of this period are powerful in their way, but they scarcely reveal any deeper spiritual inspiration. These tendencies are not carried further in the Ming period. The creative forces were no longer directed towards the production of any important religious monuments. A number of decoratively effective statuettes in bronze, wood, ivory, and porcelain were, indeed, executed, but we know of no really monumental sculpture in stone or wood of this period.

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PLATES

NOTE

The letters E.A.C. signify the East Asiatic Collections, Stockholm. The letters between brackets signify those who have secured the objects in China; thus—

J.G.A.—Professor Andersson

O.K.—Mr. Karlbeck

O.S.—Professor Sirén.

PLATE I

A. Ram's head, high relief. White marble.
From An-yang hsien.
East Asiatic Coll., Stockholm.

B. Resting pig, possibly made as a sleeve weight.
White limestone.
Sirén Coll.

C. Resting tiger-like animal. White marble.
Length 45 cms.
Dr. O. Burchard Coll.



PLATE 2

A. Water buffalo. Bronze statuette. Chou
period.
Stoclet Coll.

B. Water buffalo. Bronze statuette. Chou
period.
C. T. Loo & Co.

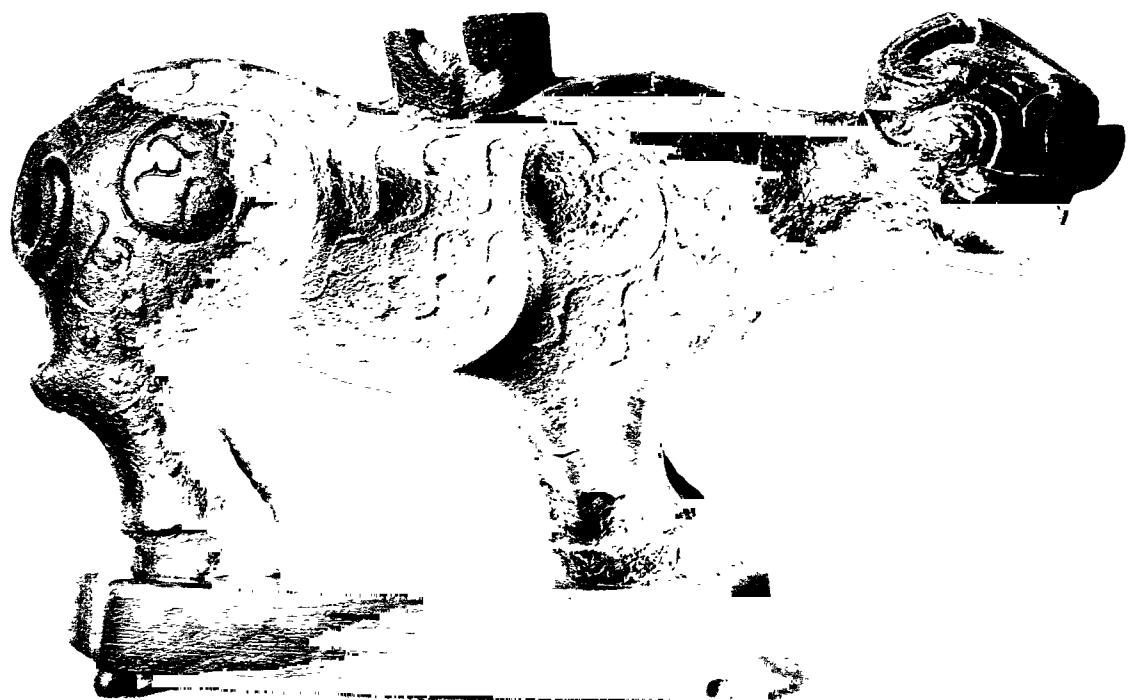


PLATE 3

A. Soldier riding on a water buffalo. Bronze
statuette. Chou period.
Ex.-Coll. Paul Huo, Peking. Phot. Sirén.

B. Resting bull. Bronze statuette from the lid
of a sacrificial vessel (Ch'in period).
Sirén Coll.



A



B

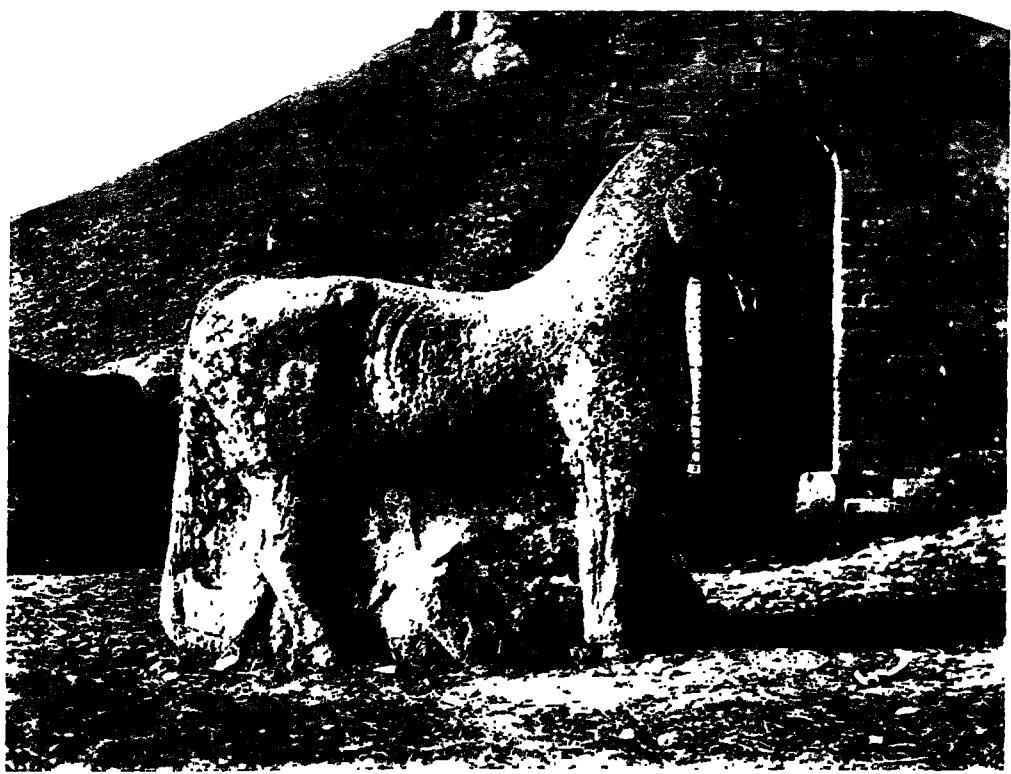
PLATE 4

A. View from behind of the horse standing over
a fallen enemy at Ho Ch'ü-ping's tomb.
North-west of Hsien-yang, Shensi (d. 117
B.C.).

Phot. Lartigue.



A



B

PLATE 5

A. Resting buffalo from the tomb of Ho Ch'u-ping.
Phot. Lartigue.

B. Resting horse from the tomb of Ho Ch'u-ping.
Phot. Lartigue.



PLATE 6

Statue of a guardian lion, broken from its pedestal.
Wu-liang-tz'u. Shantung (A.D. 147).

Phot. Sirén.



PLATE 7

Guardian lion. Black marble, streaked with brown.
(II-III cent.)

Gualino Coll., Turin.

/



PLATE 8

A. Protome of a seated lion. Grey limestone
(II-III cent.).
Okura Museum, Tokyo.

B. Front view of the broken-down lion at Wu-
liang-tz'ü. Shantung. Cf. pl. 6.
Phot. Strén.



A



B

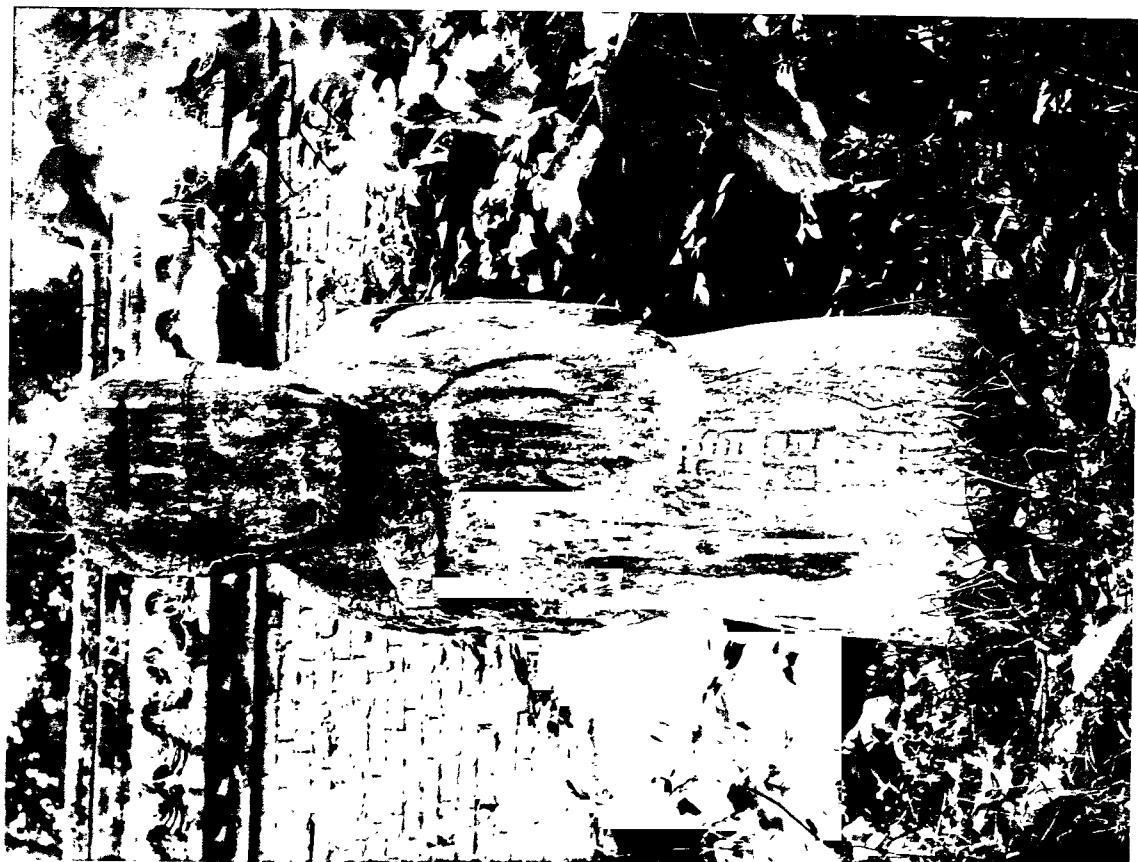
PLATE 9

A, B. Front and back view of a tomb guardian,
near Ch'u-fu, Shantung.

Phot. Sekino.



B



A

PLATE 10

Monumental pillar at Fung Huang's tomb near Ch'ü-
hsien. Szechuan (dated A.D. 121).

Phot. Ségalen.

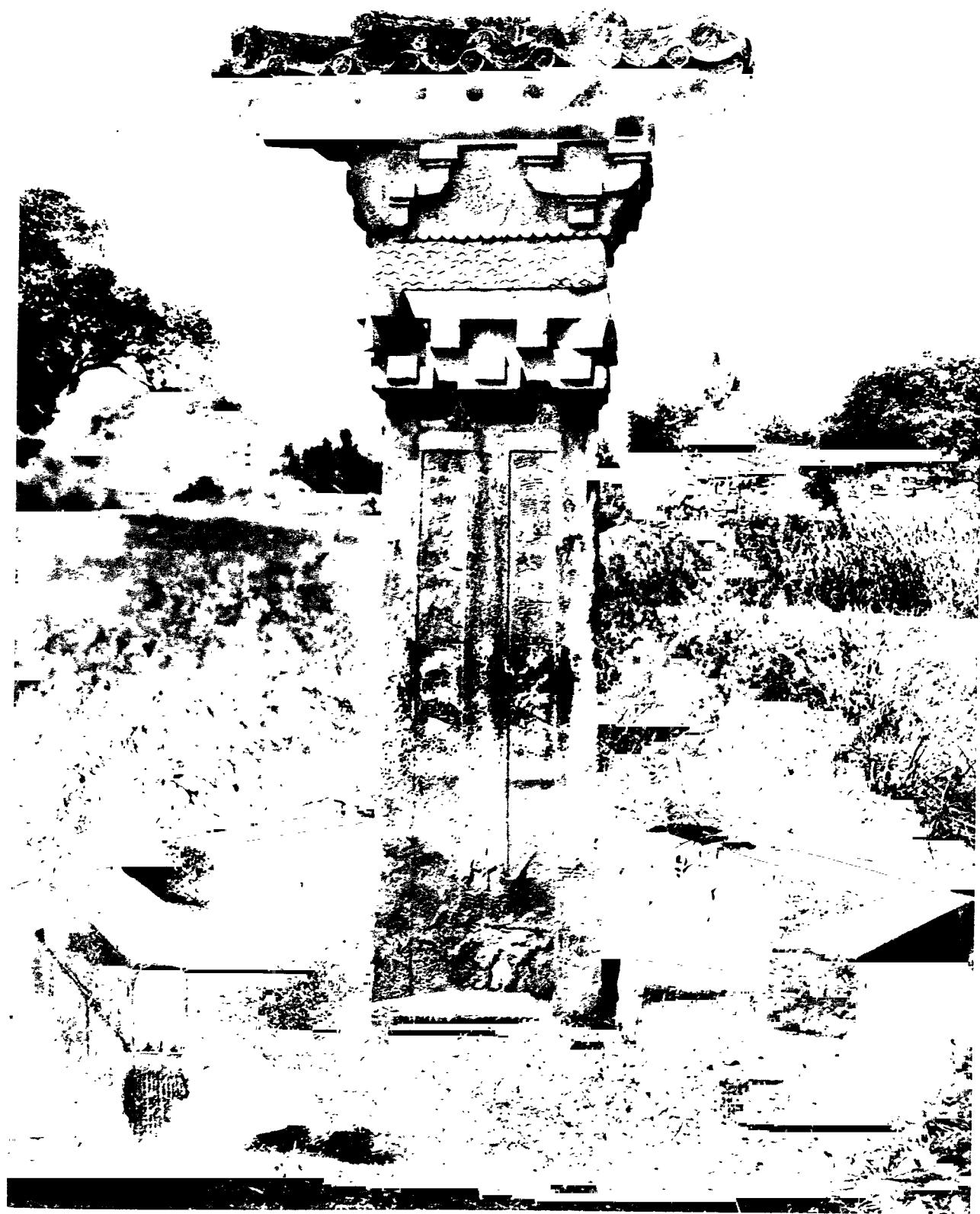


PLATE II

Upper portion of one of the monumental pillars at Shen's
tomb near Ch'ü-hsien, Szechuan.

Phot. Ségalen.

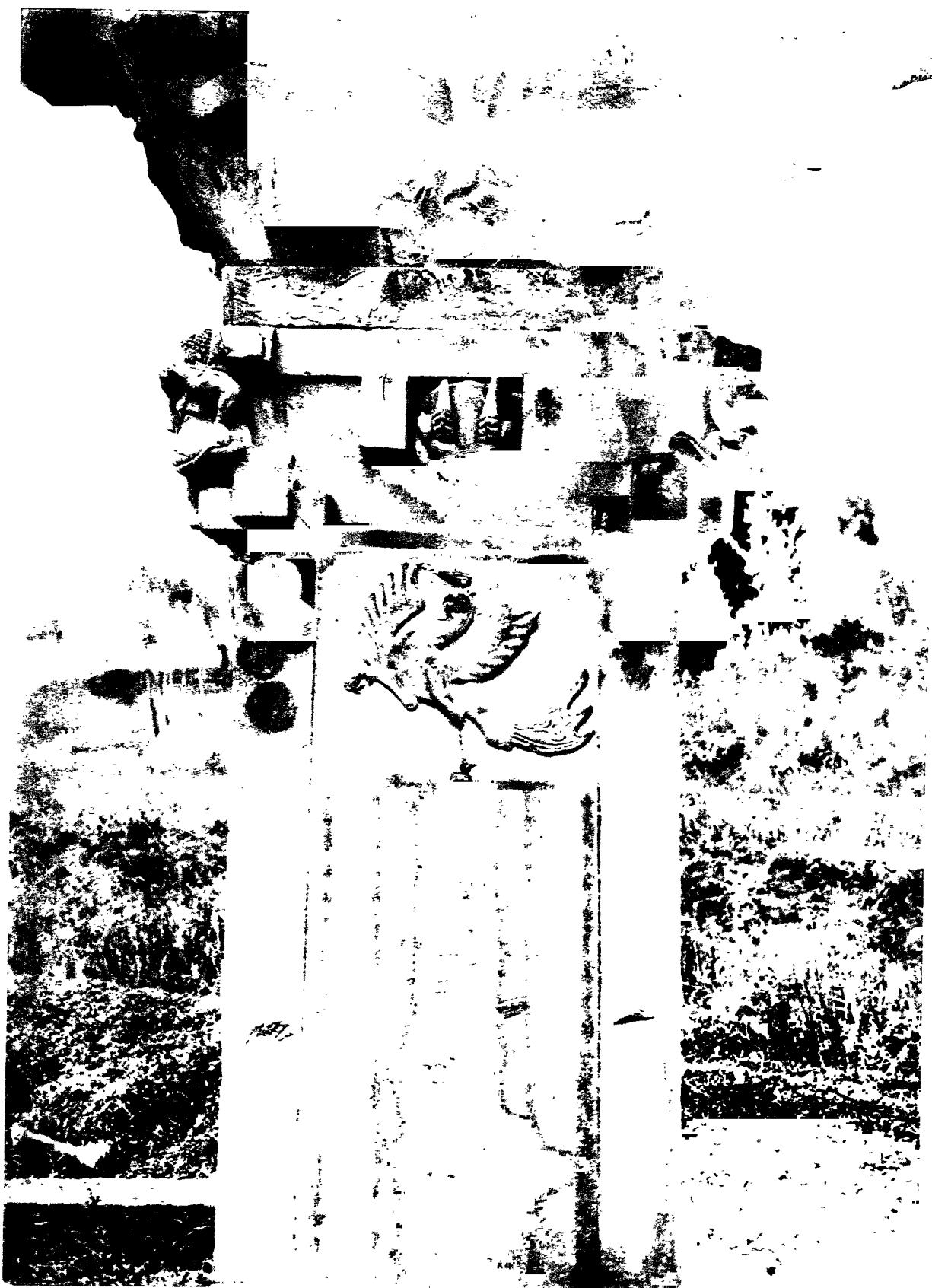


PLATE 12

A. The upper frieze and cornice on the south
side of one of the pillars at Shen's tomb.
Cf. pl. 11.

Phot. Ségalen.

B. Upper portion of the south side of the
corresponding pillar at Shen's tomb.
Cf. pl. 11.

Phot. Ségalen.



A



B

PLATE 13

A. Frieze and cornice of a detached pillar
standing near Shen's tomb. Cf. pl. 11.
Phot. Ségalen.

B. The fēng bird on the south side of one of
the pillars at Shen's tomb. Cf. pl. 11.
Phot. Ségalen.



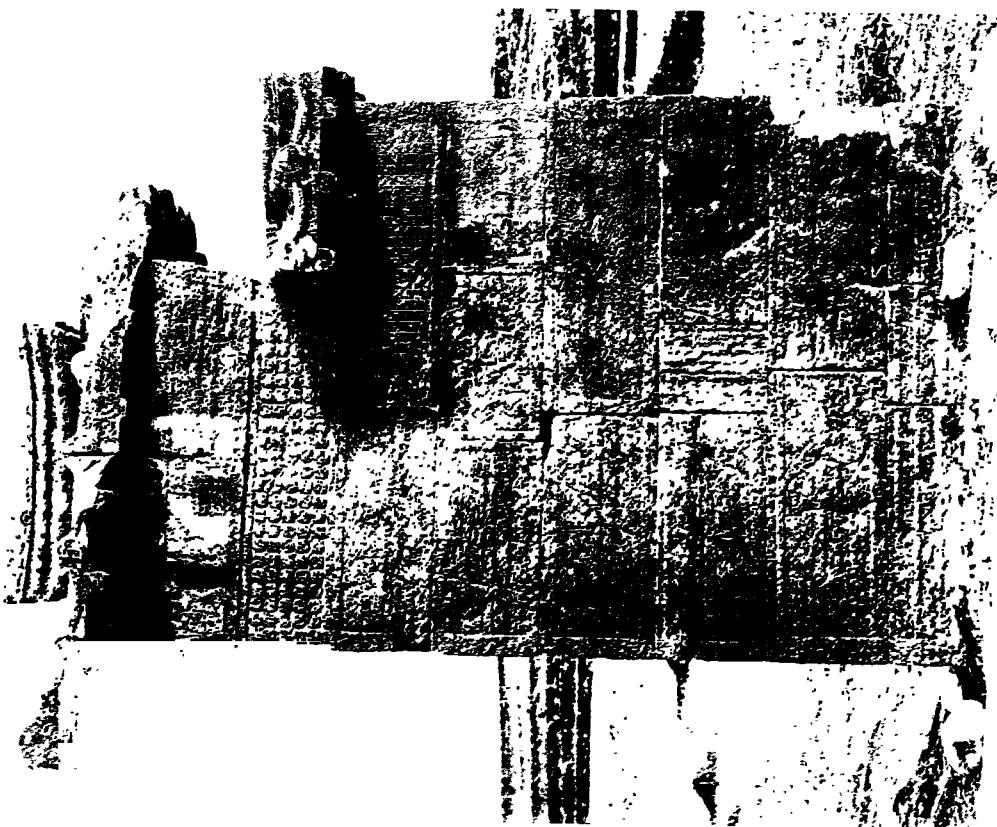
A



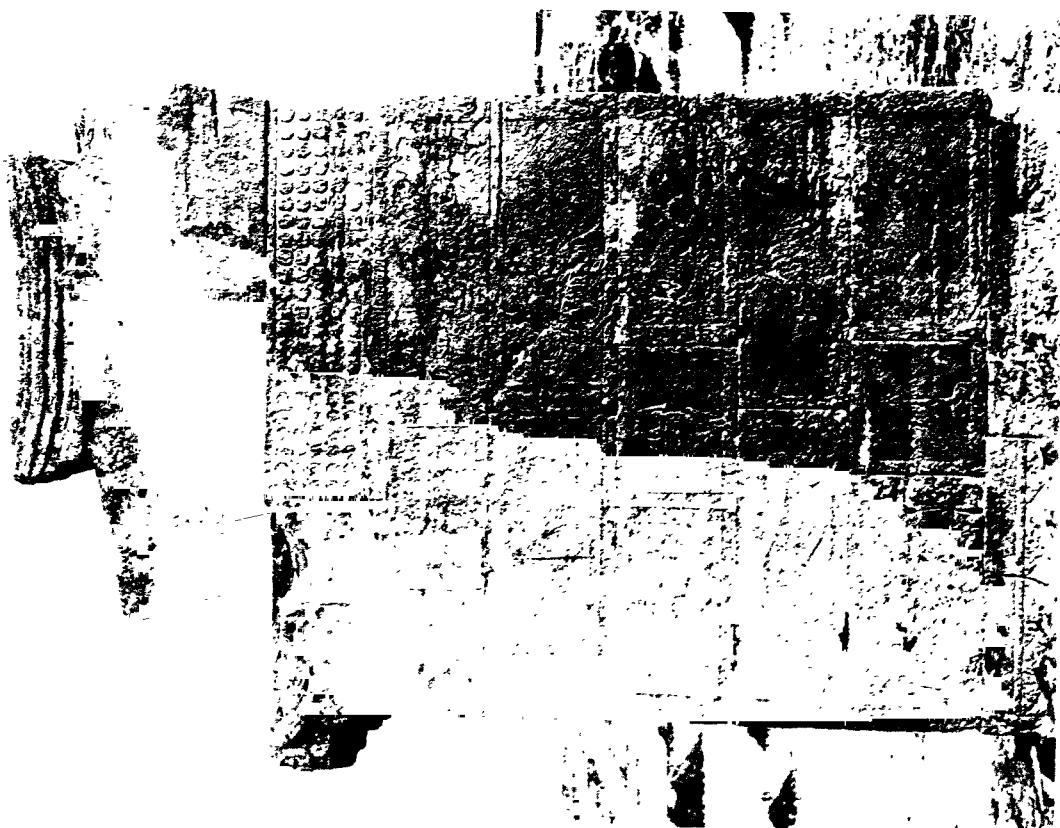
B

PLATE 14

A, B. Two large stone pillars with reliefs near
Tēng-feng, Sung shan, Honan (A.D. 118).
Phot. Sekino.



B



A

PLATE 15

A, B. Two large stone pillars with reliefs at Wu-liang-tz'u, Chia-hsiang, Shantung (A.D. 147)

Phot. Strén.

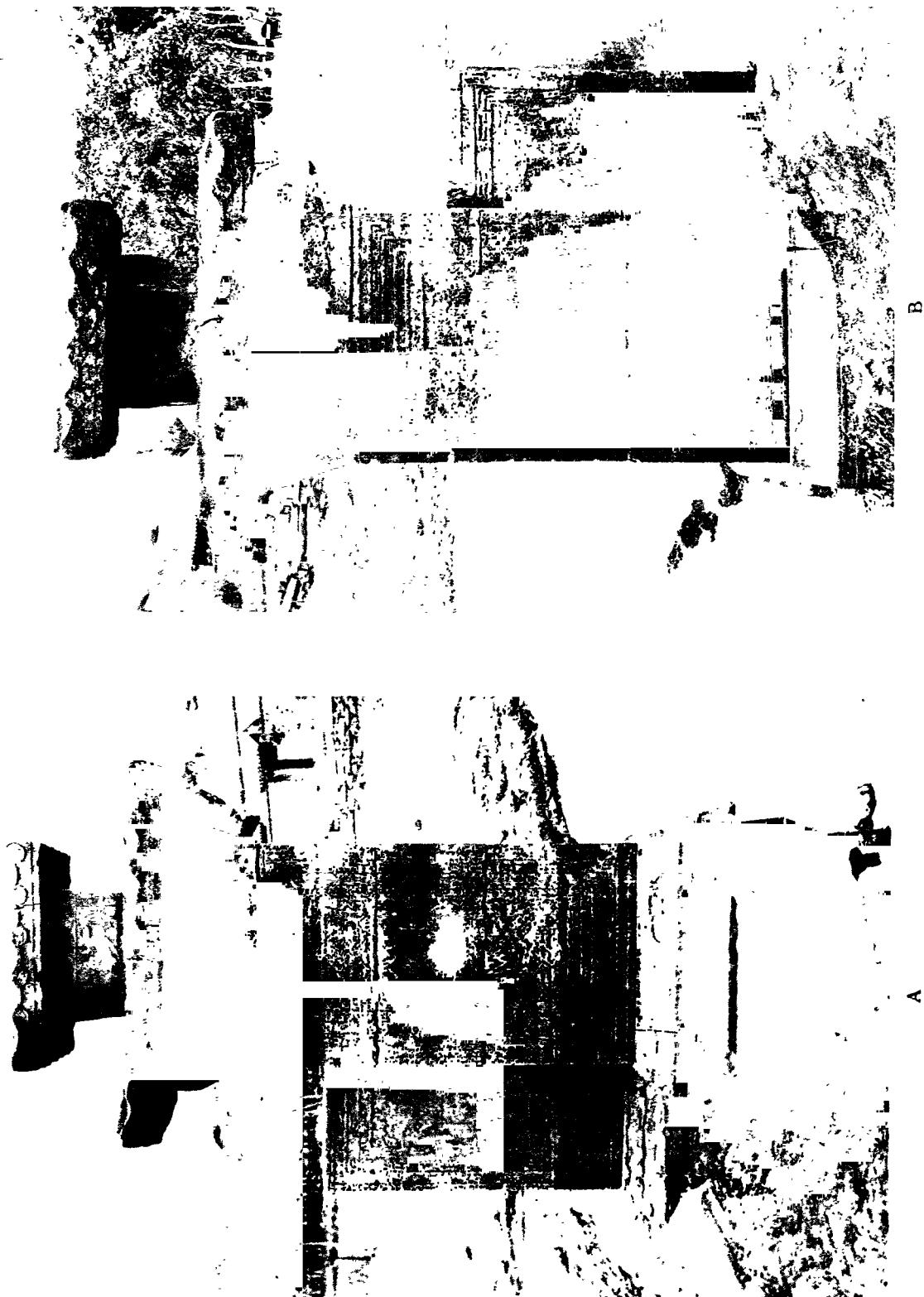


PLATE 16

A. Large stone slab with procession of figures
and mythological motives in relief. Wu-
liang-tz'u, Shantung.

Phot. Sirén.

B. Part of a stone capital with animals in relief.
Wu-liang-tz'u, Shantung.

Phot. Sirén.



A

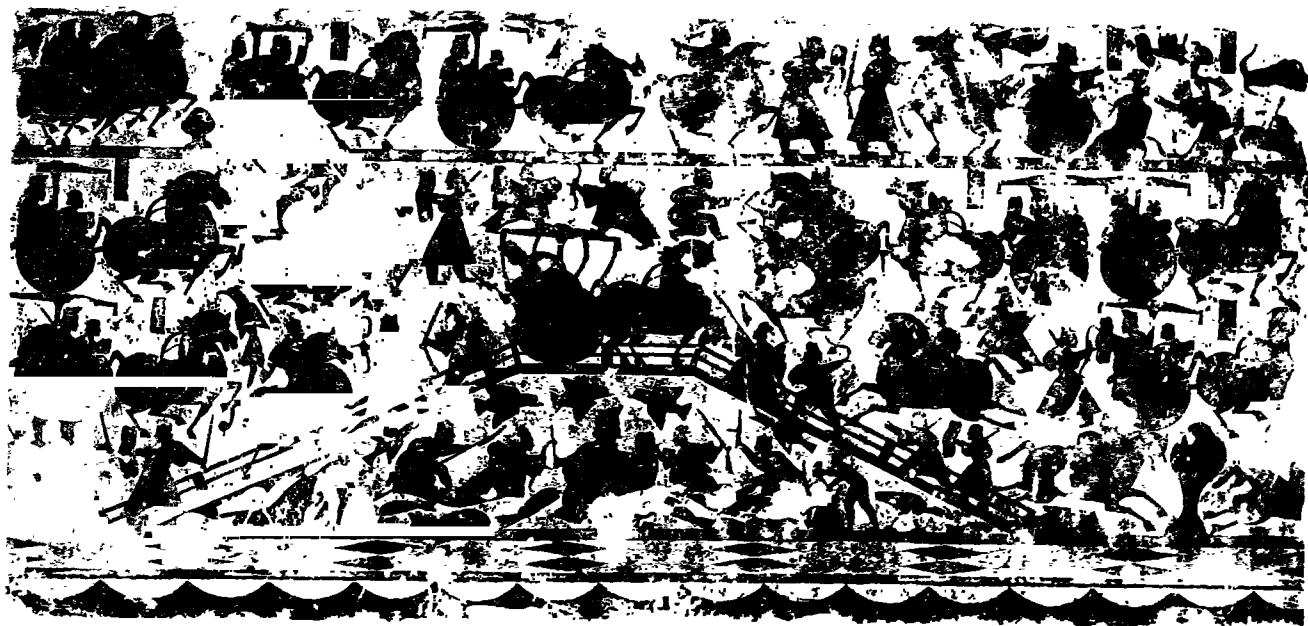


B

PLATE 17

A. Large stone slab with relief illustrating a battle on a bridge. Wu-liang-tz'u.
From a rubbing.

B. Large stone slab illustrating the feast in a nobleman's house, and the preparation of the food. Wu-liang-tz'u.
From an old rubbing.



A



B

PLATE 18

Two friezes of chariots and ornamental borders. Wu-
liang-tz'u.

From rubbings.



B

PLATE 19

Stone relief illustrating domestic occupations.
School of Engineering, Tōkyō Imperial University.
Phot. Sekino.

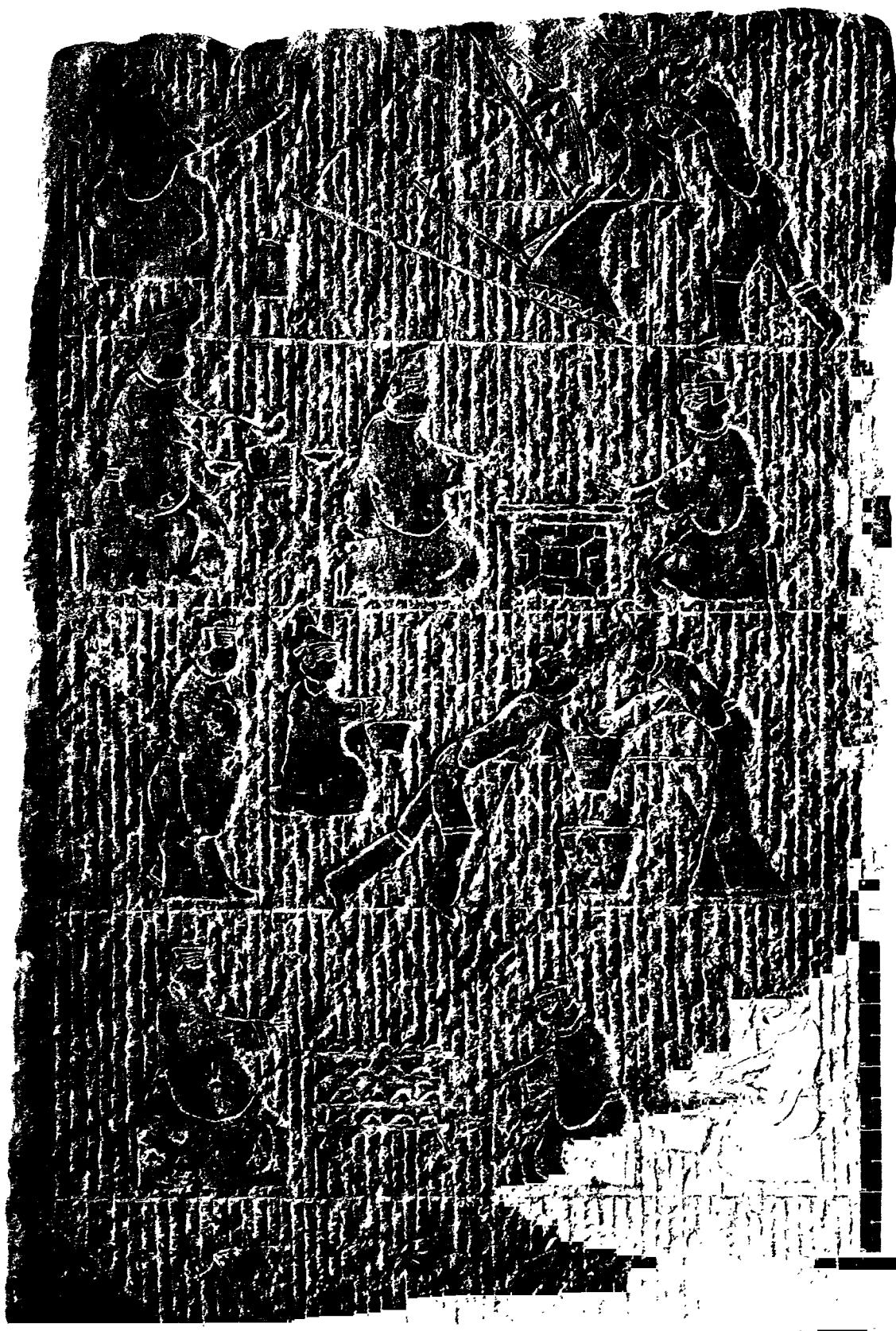


PLATE 20

Stone slab from a funeral chamber, decorated with reliefs
of figures riding on tigers, musicians, dancers,
and mythological personages. Dated A.D. 113.
Van der Heydt Coll., Staatliche Museen, Berlin.

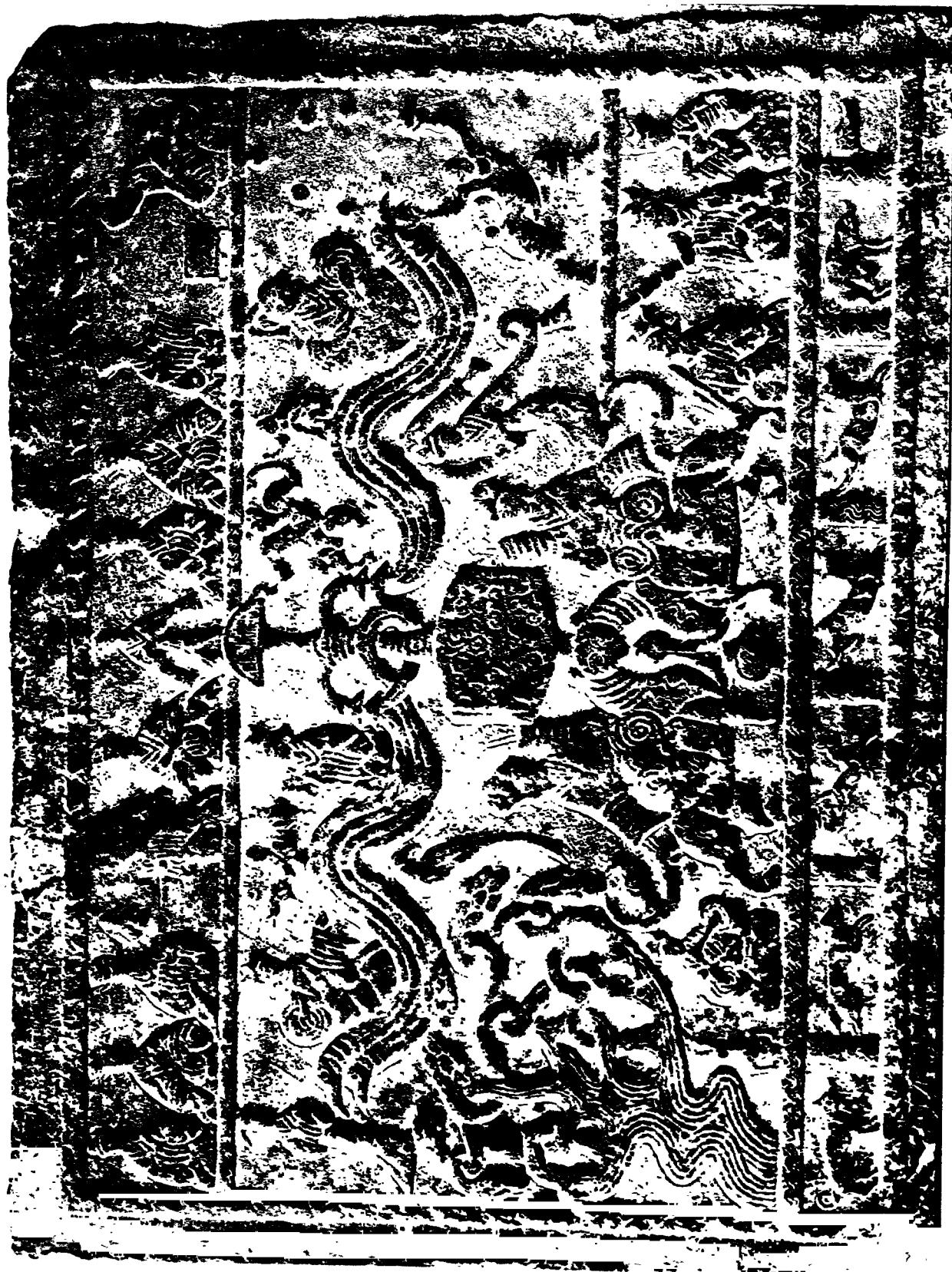


PLATE 21

Seated bear. Statuette in gilt bronze. (Height 16 cms.)
Henry Oppenheim Coll., London.



PLATE 22

Two seated bears. Bronze statuettes.
The J. L. Gardner Museum, Boston.



B



A

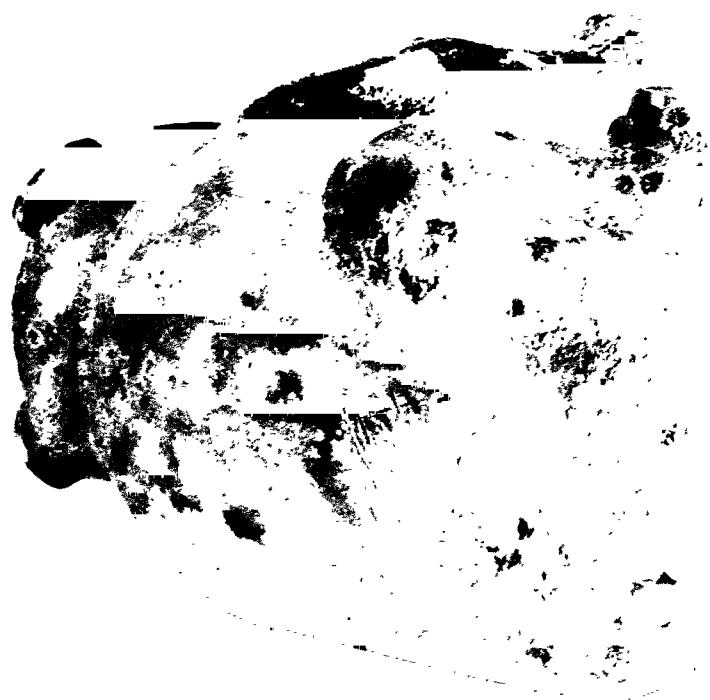
PLATE 23

Front and back view of a seated bear. Gilt bronze
statuette. (Height 16 cms.)

Stoclet Coll.



A



B

PLATE 24

- A. Rider on horseback. Bronze statuette. *Sirén Coll.*
- B. Rider on horseback. Bronze statuette. *Koechlin Coll.*
- C. Standing horse. Small bronze statuette. *Sirén Coll.*
- D. Lamp in the shape of a standing ram. Bronze. *Sirén Coll.*



A



B



C



PLATE 25

A. Mastiff dog. Burnt clay. *Sirén Coll.*
B. Lamp in the shape of a resting ram. Bronze.
Ex.-Coll. Dr. Burchard, Berlin.



A



B

PLATE 26

A. Tomb guardian. Clay statuette with traces
of colour.
Musée Cernuschi.

B. Rider. Clay statuette with traces of colour.
Musée Cernuschi.



A



P

PLATE 27

Head of a horse. Burnt clay.

Sirén Coll.



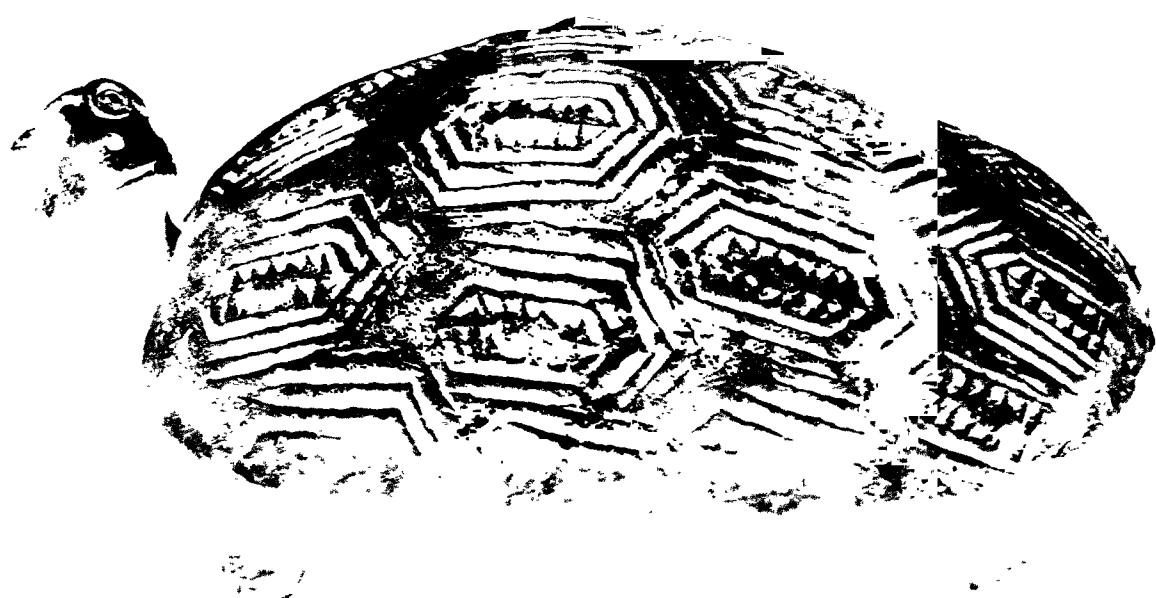
PLATE 28

A. Inkstand in the shape of a tortoise. Burnt
clay. *Strén Coll.*

B. Fantastic tomb animal. Clay statuette.
Strén Coll.



A



B

PLATE 29

Tomb statuette of a young lady. Burnt clay with traces
of colour.

Larcade Coll., Paris.



PLATE 30

Two dancing ladies. Clay statuettes with traces of
colour.

Ex.-Coll. C. T. Loo & Co.



PLATE 31

A. Statuette of a horse (without legs). Painted
clay.
Eumorfopoulos Coll.

B. Coiling dragon. Baked clay.
East-Asiatic Coll., Stockholm.



A



B

PLATE 32

Standing camel carrying baskets. Baked clay with traces
of colour.

Yamanaka & Co.



PLATE 33

A. Two horses and a man on horseback. Clay statuettes.
Royal Ontario Museum, Toronto.

B. Standing camel. Clay statuette with traces of colours.
C. T. Loo & Co.



P



PLATE 34

A. Standing bull. Clay statuette.
Staatliche Museen, Berlin.

B. Resting bull. Bronze statuette.
Wanneck Coll.



B



A

PLATE 35

Noble lady in long costume with floral ornaments. Clay
statue with colour.
Eumoropoulos Coll.



PLATE 36

A. Standing lady. Clay statuette with colour.
Sirén Coll.

B. Standing lady in a long coat and trousers.
Yamanaka & Co.



A

B

PLATE 37

A. Chimæra at the tomb of Emperor Sung
Wen Ti (d. 453), near Nanking. *Phot. Sirén.*

B. Chimæra at the tomb of Emperor Ch'i Wu
Ti. (d. 493), near Nanking. *Phot. Ségalen.*



A



B

PLATE 38

Chimera at the tomb of Emperor Liang Wu Ti (d. 549),
near Nanking.

Phot. Ségalen.

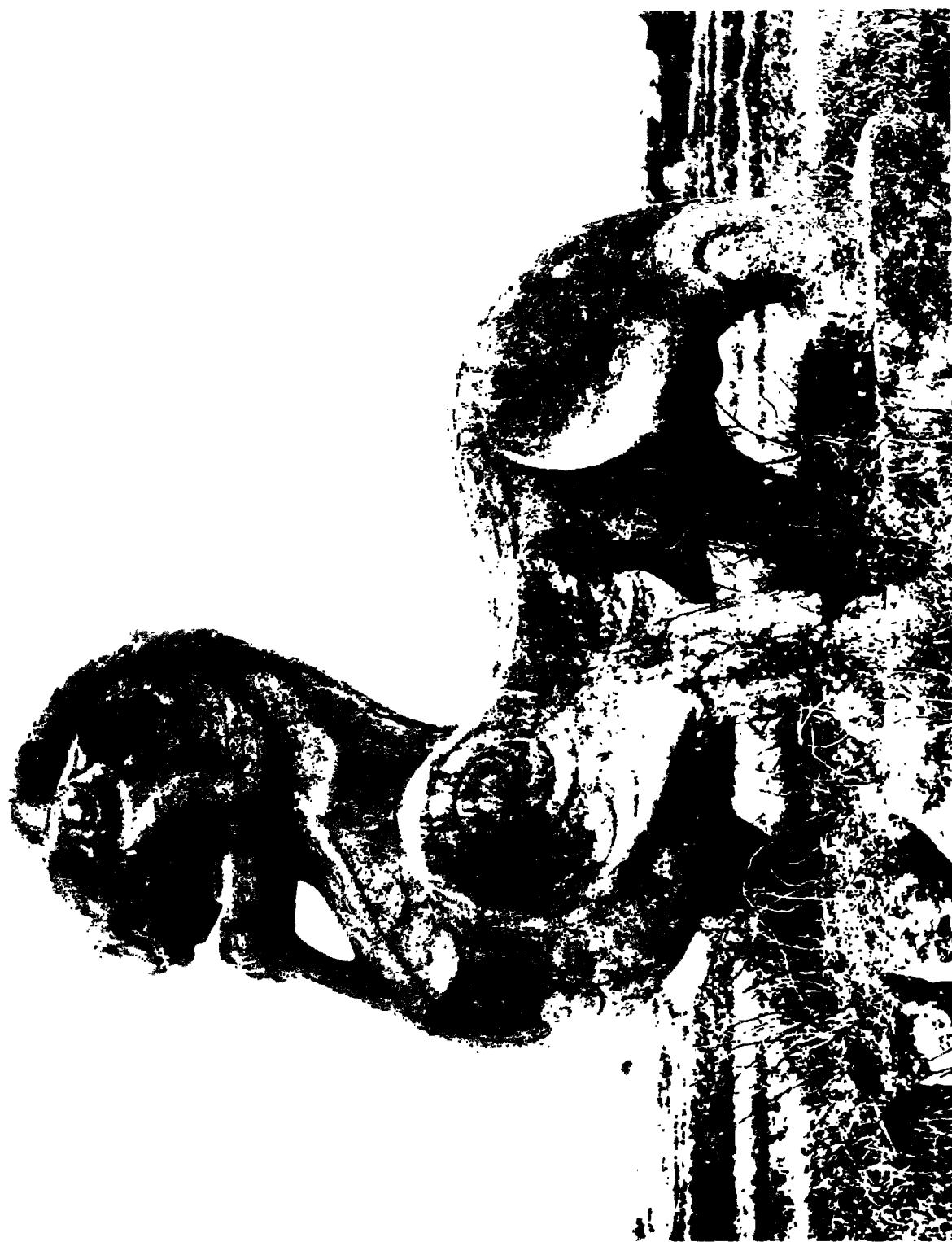


PLATE 39

Large winged chimera from an Imperial tomb.
University Mus., Philadelphia.



PLATE 40

Large winged chimaera from an Imperial tomb, forming
a pair with the preceding one.
University Mus., Philadelphia.



PLATE 41

Winged chimæra from an Imperial tomb.

C. T. Loo & Co.

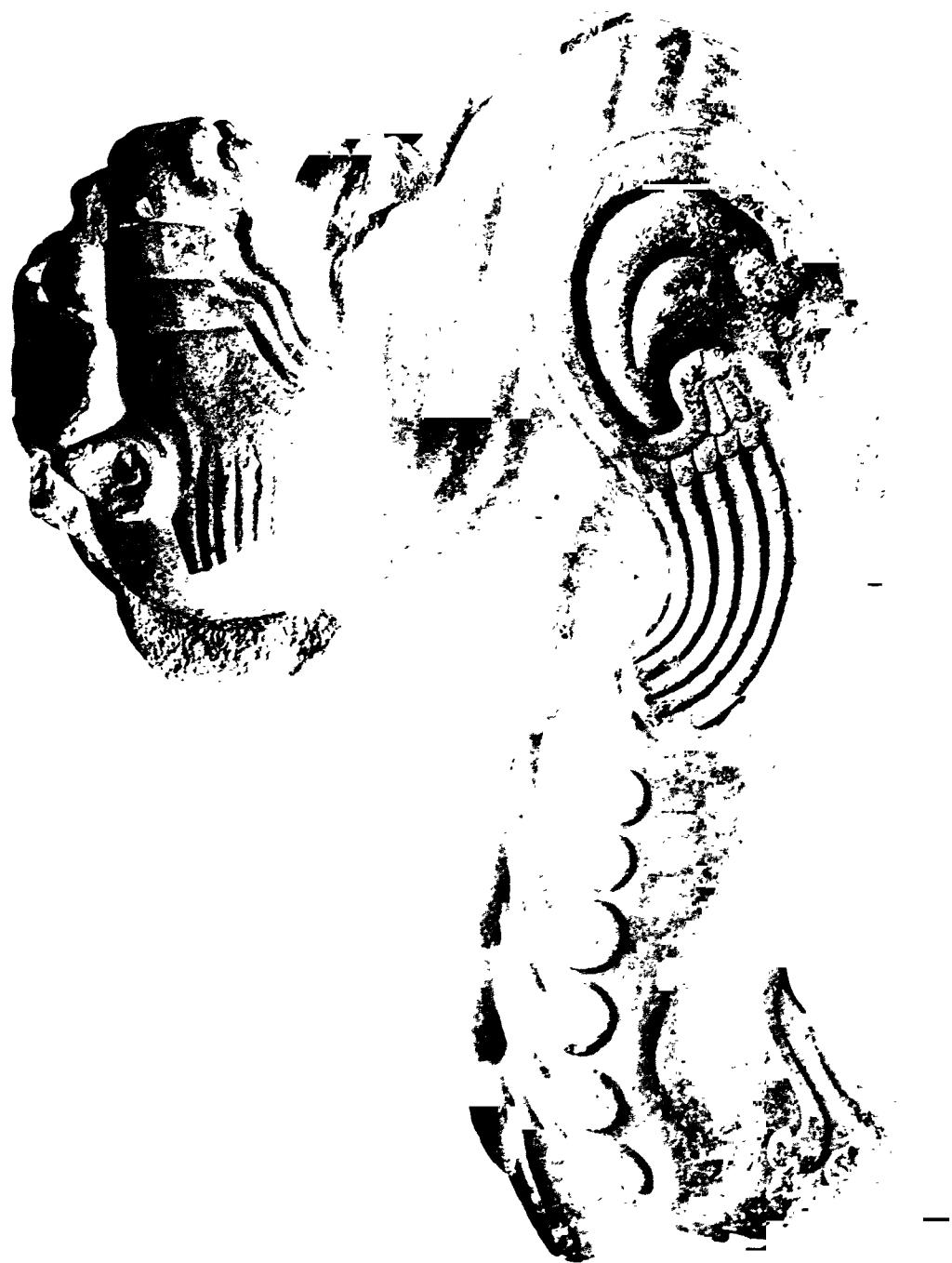


PLATE 42

Winged chimaera with broken legs.

Strén Coll.



PLATE 43

Winged lion from the tomb of Duke Hsiao Hsiu (d. 518),
near Nanking.

Phot. Stren.



PLATE 44

Winged lion from the tomb of Duke Hsiao Hsiau, forming
a pair with the preceding one.

Phot. Sirén.



PLATE 45

A, B. Two views of a winged lion at the tomb
of Hsiao Ching, Marquis of Wu-ping
(died 523), near Nanking.



A



B

PLATE 46

Memorial tablet resting on a tortoise at Duke Hsiao
Hsiu's tomb (d. 518), near Nanking. *Phot. Strén.*



PLATE 47

A. Śākyamuni standing on the lotus pedestal against the background of a large halo. Bronze statuette dated A.D. 444 From Si-an fu.
Ex.-Coll. Eto, Tōkyō.

B. Śākyamuni seated on a four-legged pedestal against a large leaf-shaped halo with three small Buddhas. Bronze statuette dated 1st year of Chien Wu of the Ch'i dynasty, A.D. 494.
Museum of Fine Arts, Boston.

C. Votive stela representing Śākyamuni seated on the lion throne, accompanied by two standing Bodhisattvas. Grey limestone. Dated A.D. 457
Coll. Baron T. Dan, Tōkyō.

D. Back of the same stela, decorated with reliefs representing the Birth of Buddha and the New-born taking his Seven First Steps.



A



B



C



D



PLATE 48

Interior view with a central pillar in Cave Nr. 2
at Yun-kang.

Phot. Stren.



PLATE 49

A. The colossal Buddha at Yün-kang represented in the so-called "Great Miracle."

Phot. Sirén.

B. A standing Buddha with his right hand in abhaya-mudrā at the side of the preceding one. Yün-kang.

Phot. Sirén.



B



A

PLATE 50

Bodhisattva Maitreya seated cross-ankled. From
Yun-kang.
Musée Cernuschi, Paris.



PLATE 51

Seated Buddha, probably Śākyamuni, accompanied by
two standing Bodhisattvas in an outside niche
at Yün-kang.

Phot. Stribn.



PLATE 52

A. Relief representing Prince Siddhārtha practising archery and wrestling. Cave VI, Yün-kang.

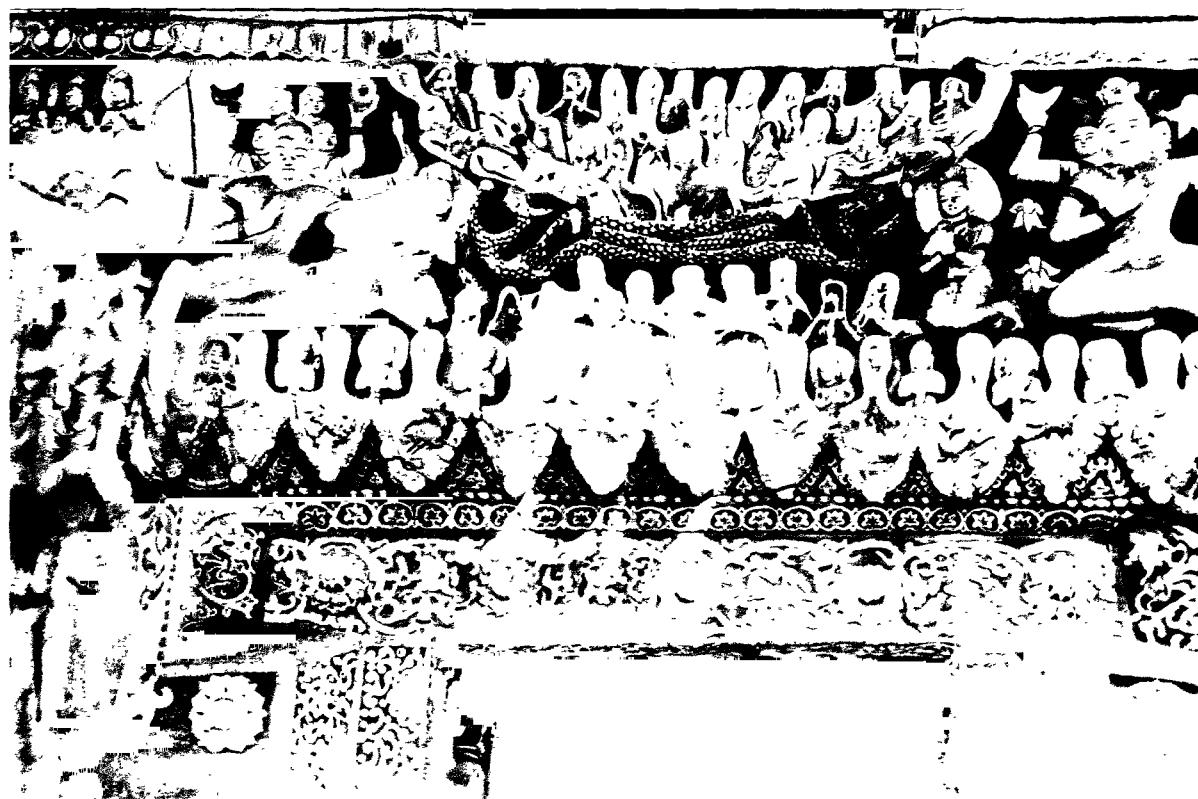
Phot. Sirén.

B. Lintel and decoration above the doorway to the inner sanctuary of Cave X, Yün-kang.

Phot. Sirén.



A



B

PLATE 53

The upper part of a guardian with a trident and a six-
armed figure on a bird with a pearl in its beak
(Garuda ?). Yun-kang.

Phot. Sirén.



PLATE 54

A. The meditating Bodhisattva, possibly the
future Śākyamuni outside Cave XXX,
Yun-kang.

Phot. Sirén.

B. Head of an adoring monk at the side of
Buddha in Cave XVIII, Yun-kang.

Phot. Sirén.



PLATE 55

Niches with small Buddhas and Bodhisattvas on the
north wall of the Lao-chun tung at Lung-mén.
One of the niches was dedicated in A.D. 509.

Phot. Stein.

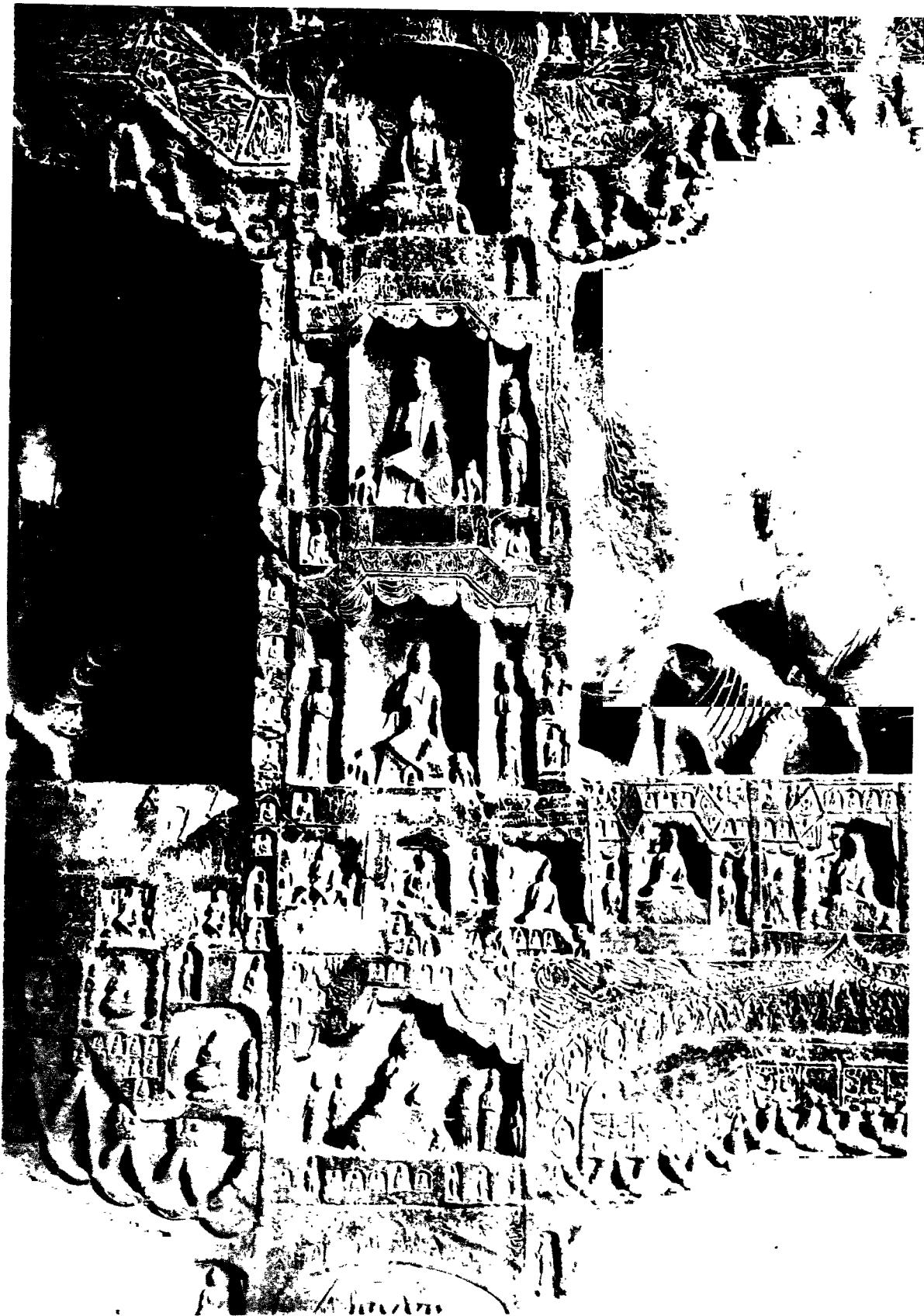


PLATE 56

Portion of the north wall in the Lao-chun tung at
Lung-mén. One of the niches was dedicated
in A.D. 523.

Phot. Strén.

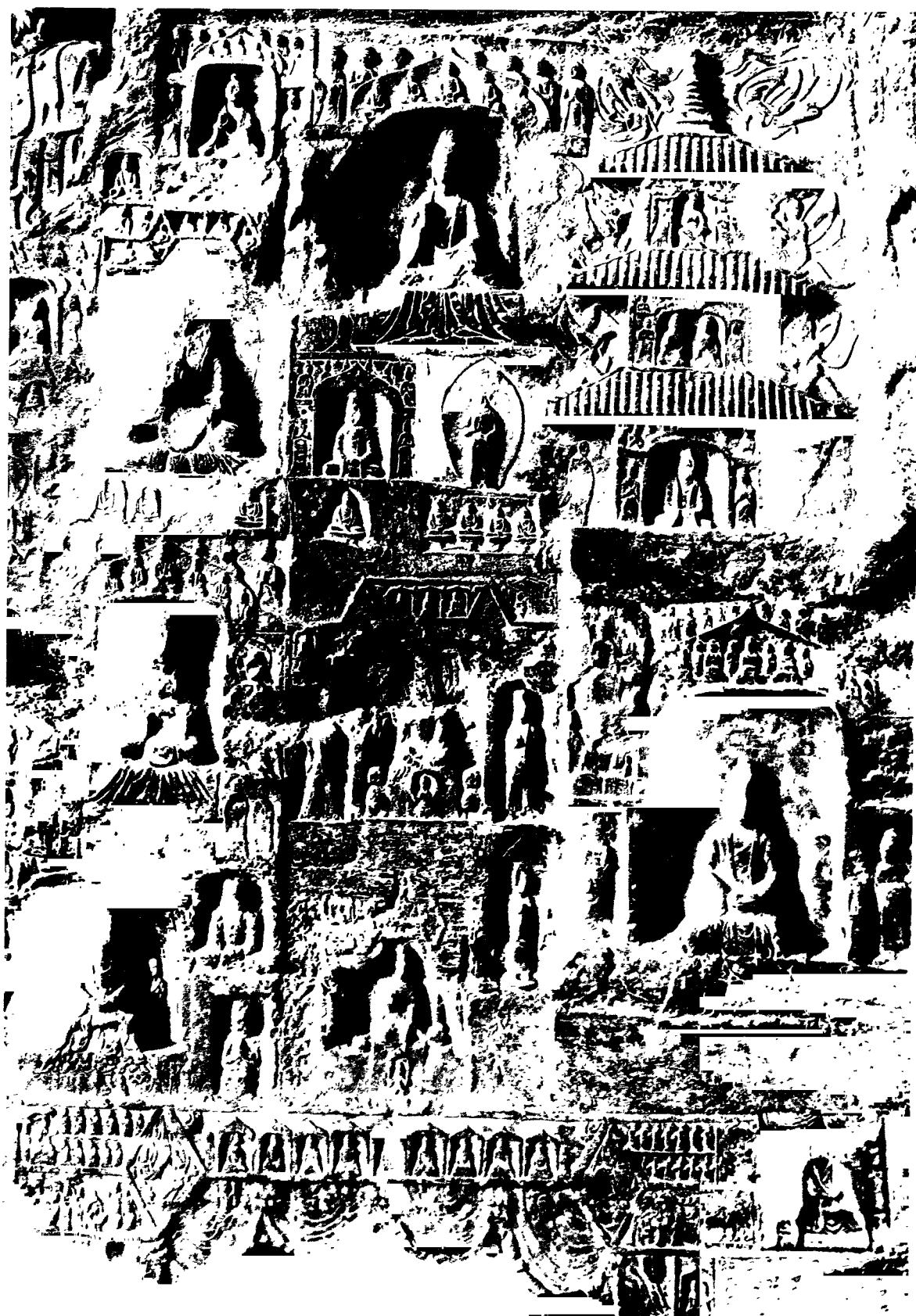


PLATE 57

Large standing Śākyamuni Buddha accompanied by a
Bodhisattva at Shih-k'u ssü, near Kung-hsien,
Honan.

Phot. Sirén.



PLATE 58

A. The front of a large votive stela showing a standing Śākyamuni accompanied by two Bodhisattvas. Grey limestone.

Metropolitan Museum.

B. The back of the same stela with rows of donors and a Bodhisattva seated in a niche.



A



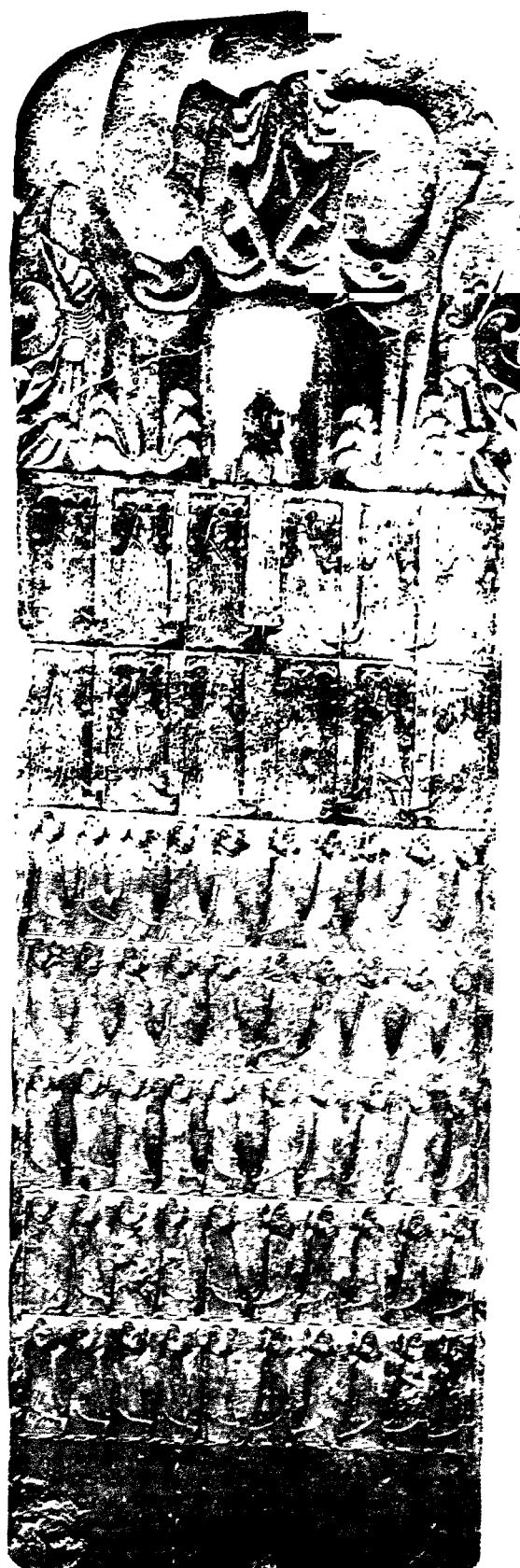
B

PLATE 59

A. Front of a Buddhist stela dated A.D. 528.
C. T. Loo & Co.
B. Back of the same stela.



A



B

PLATE 60

A. The main group in Cave III at T'ien lung
shan, showing a Buddha accompanied by
two Bodhisattvas and two adoring
bhukshus.

Phot. Sirén.

B. Seated Buddha and two Bodhisattvas on
the west wall of Cave III at T'ien lung
shan. Northern Ch'i period (552-577).

Phot. Sirén.



A



B

PLATE 61

A. Bodhisattva and adoring bhikshu on the
west wall of Cave III at T'ien lung shan.
(See previous Plate.)

Phot. Suren.

B. Guardian figure with trident and a Bodhi-
sattva in Cave X at T'ien lung shan.
Northern Ch'i period (552-577).

Phot. Suren.



B

PLATE 62

Sākyamuni Buddha on the lotus throne accompanied
by two Bodhisattvas and two bhikshus on the
west wall of Cave XVI at T'ien lung shan
(early Sui period 581-618).

Phot. Sirén.



PLATE 63

A. Bodhisattva standing on a lotus pedestal.
Reddish sandstone. Dated 576.
Yamanaka Co., Kyoto.

B. Standing Bodhisattva. Reddish sandstone.
Dated 570.
Sirén Coll.



A



B

PLATE 64

A. Standing Buddha on a high four-legged pedestal. Gilt bronze statuette, dated 537.
University Mus., Philadelphia.

B. Standing Śākyamuni Buddha. Marble.
Northern Ch'i period.
Grenville Winthrop Coll., New York.



A

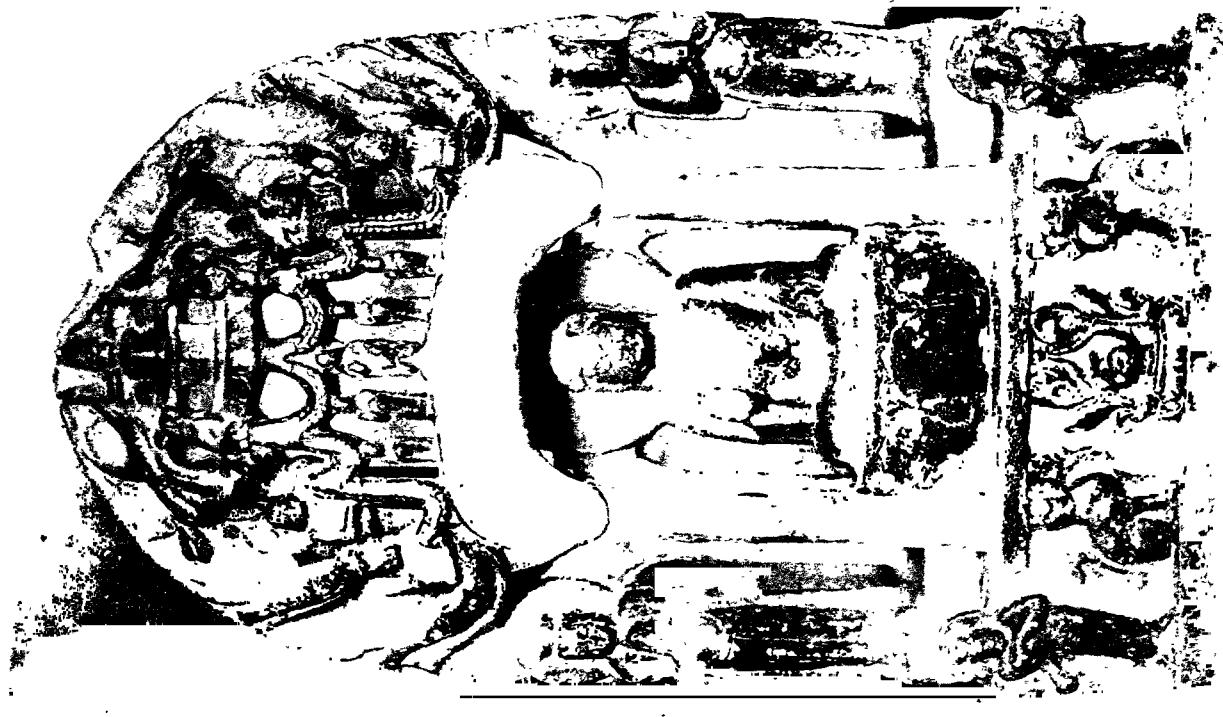


B

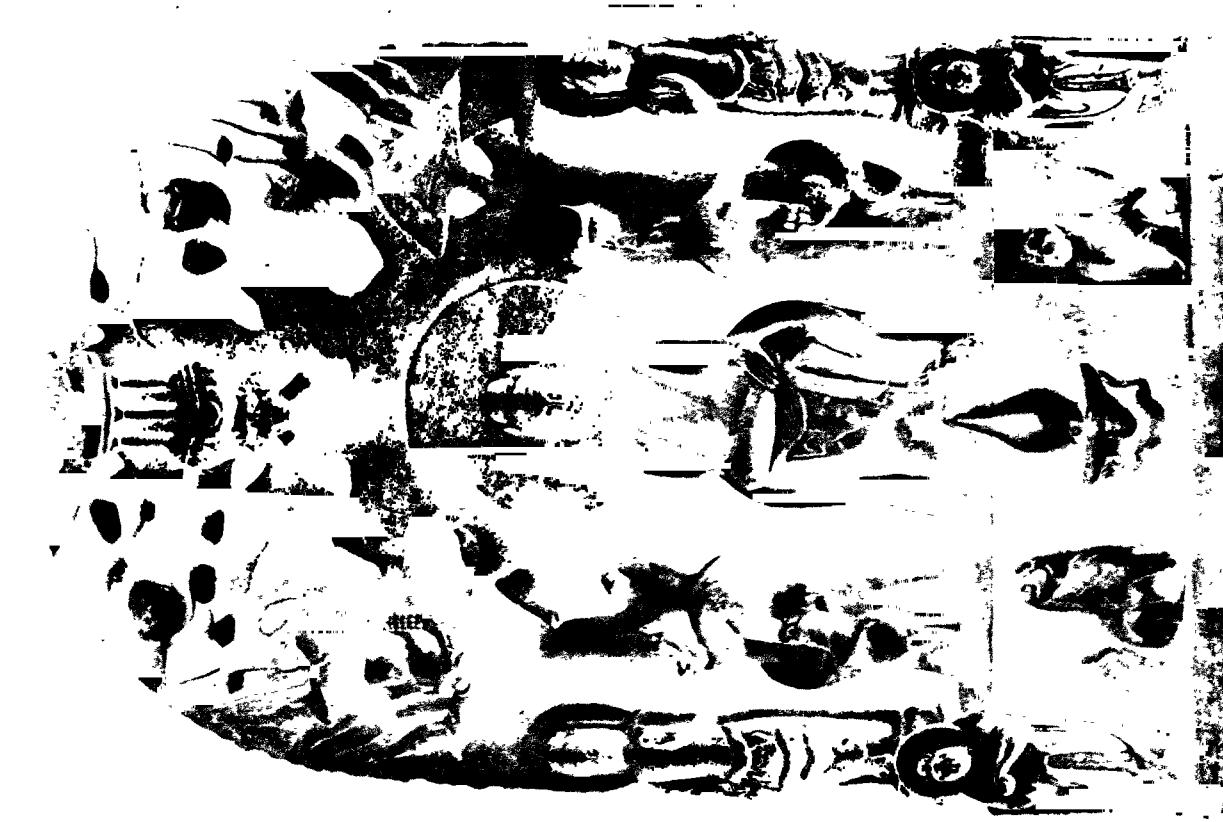
PLATE 65

A. Small votive stela with a seated Bodhisattva accompanied by two standing ones against a background of trees with soaring apsarās. Marble. Northern Ch'i period.
Prince Li's Museum, Seoul.

B. Small votive stela with a seated Buddha accompanied by two Bodhisattvas. Background of trees and apsarās holding garlands. Marble, painted and gilt. Northern Ch'i period.
Musée Guimet.



B



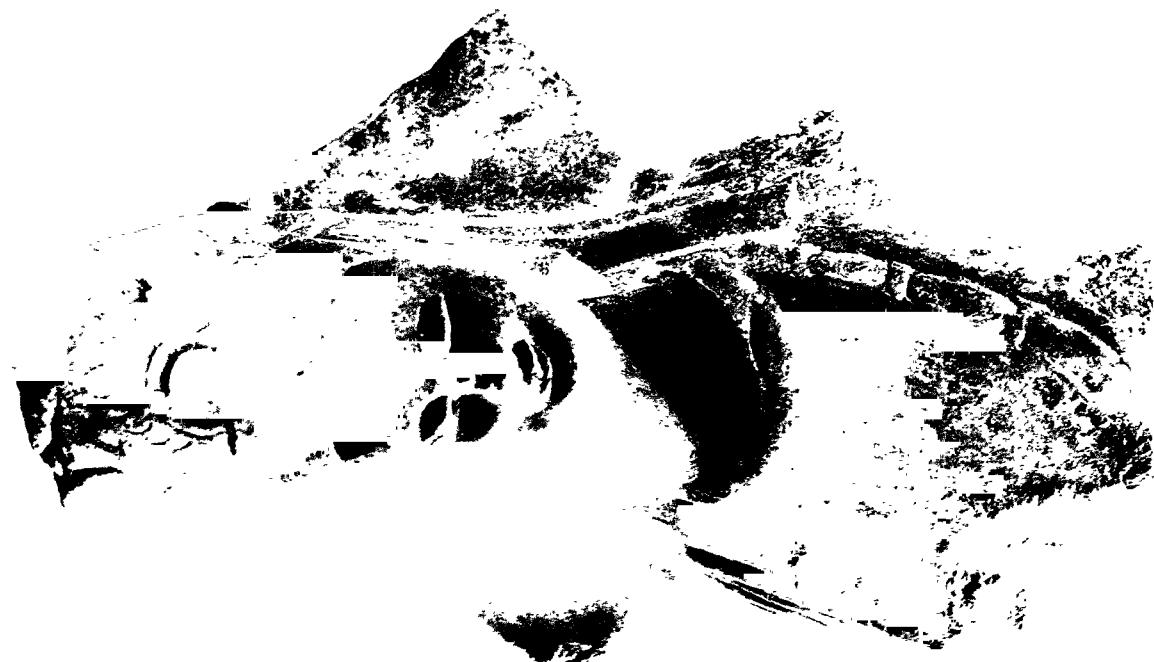
A

PLATE 66

A. Statuette of a *dyārapāla*. Marble. Northern
Ch'i period.

B. Bust of a Bodhisattva. Marble. Northern
Ch'i period.

Pennsylvania Museum, Philadelphia.



B



A

PLATE 67

A. Large Bodhisattva standing on a lotus pedestal with two guardian lions. Early Sui period.

Mrs. John D. Rockefeller Jr. Coll., New York.

B. Kwanyin standing on a lotus pedestal. Grey limestone, dated 581.

Art Museum, Detroit.



A

B

PLATE 68

Seated Buddha at the central pillar in Cave VIII. T'ien
lung shan. Sui period.

Phot. Sirén.



PLATE 69

A. Guardian figure outside Cave VIII at T'ien
lung shan. Sui period. *Phot. Strén.*

B. Guardian figure outside Cave X at T'ien
lung shan. Northern Ch'i period. *Phot. Siren.*



A



B

PLATE 70

Large standing Bodhisattva. Marble. Sui
period.
Yamanaka & Co., Peking.



PLATE 71

Standing Buddha (without head). Marble. Sui period.
Stern Coll.

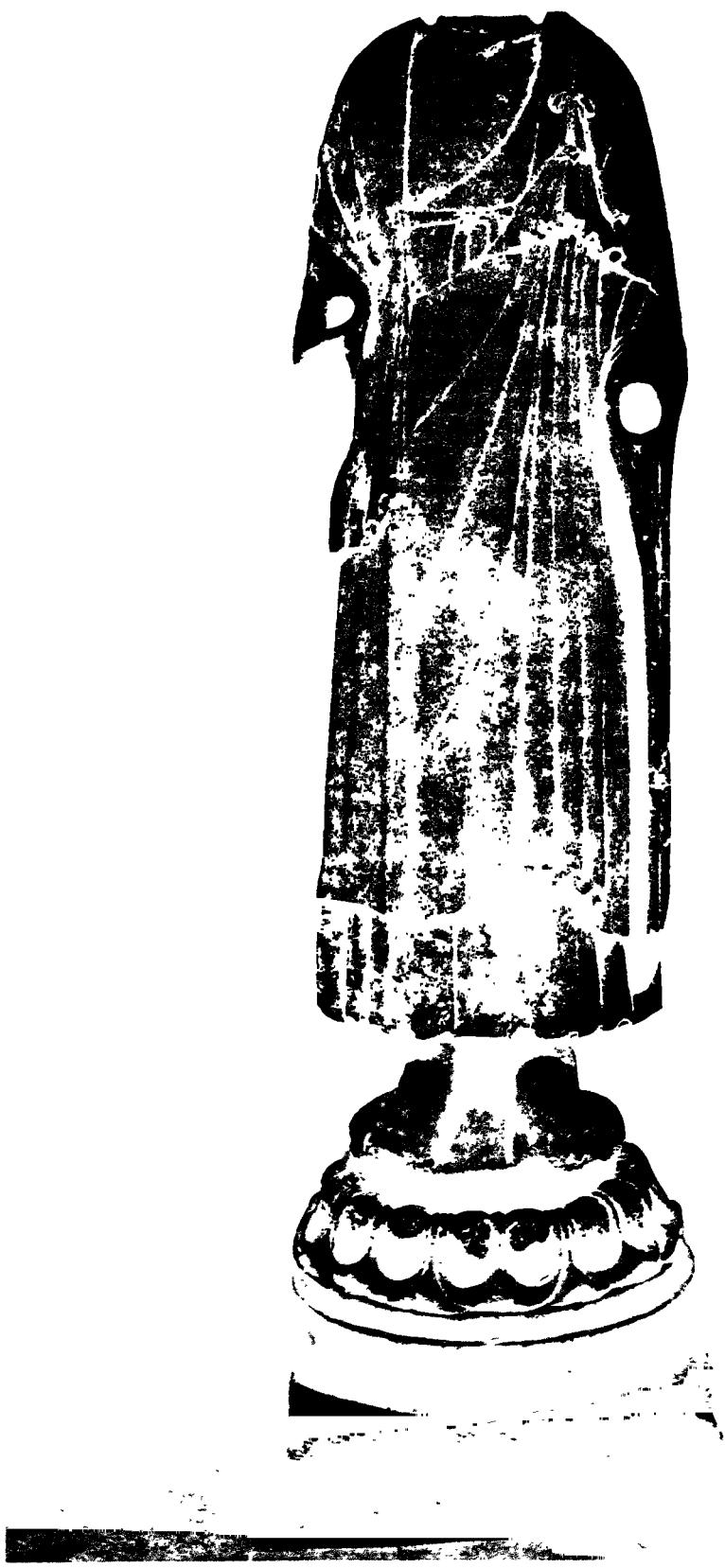


PLATE 72

A. Large seated Buddha (height about four metres), in a cave at T'o shan, Shantung.
Phot. Sirén.

B. Standing Bodhisattva together with minor figures at the side of the Buddha. T'o shan, Shantung. Sui period.
Phot. Sirén.

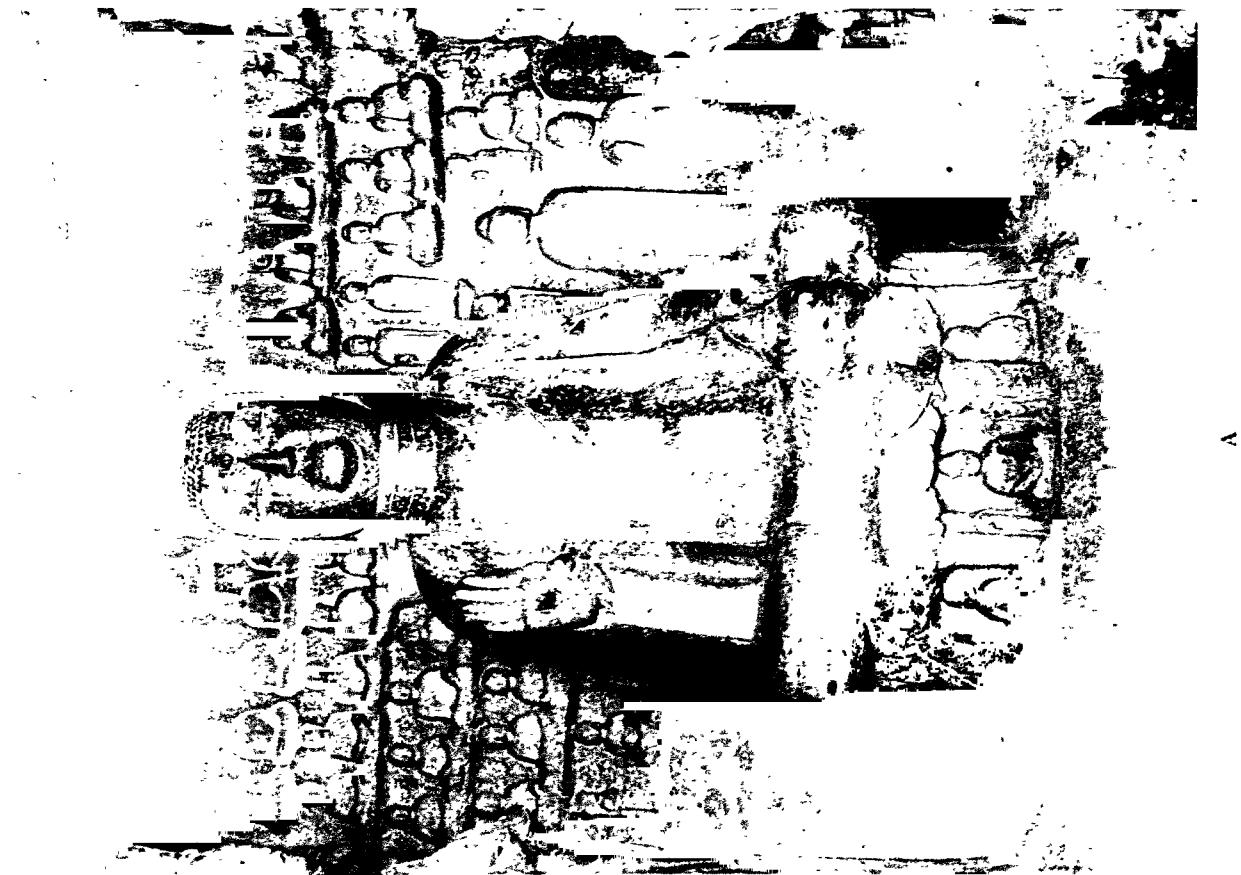
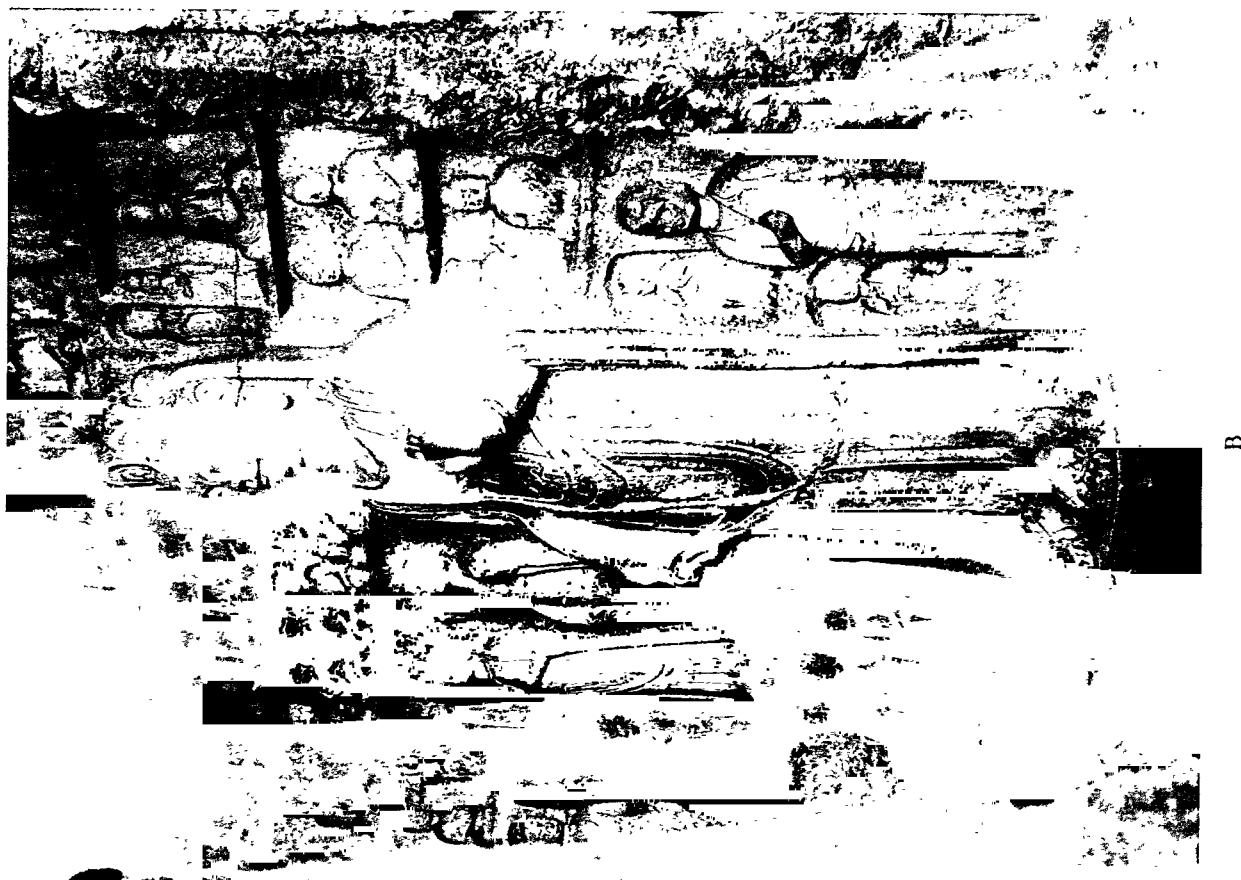


PLATE 73

Standing Bodhisattva at the side of a flat niche. Yun-
men shan, Shantung. Sui period.

Phot. Sirén.



PLATE 74

Large seated Buddha in a niche at Yun-mêñ shan. Shan-tung. Sui period.

Phot. Sirén.



PLATE 75

Upper part of a standing Bodhisattva at the side of the
Buddha on the previous plate Yün-mén shan.
Shantung. Sui period.

Phot. Sirén.



PLATE 76

A. Bhikshu holding a lotus bud. From Nan
hsiang t'ang, Honan. Grey limestone.
Natural size. Sui period.
University Museum, Philadelphia.

B. Adoring bhikshu. Grey limestone from Nan
hsiang t'ang, Honan. Sui period.
Coll. C. T. Loo & Co.



A

B

PLATE 77

Bodhisattva holding a lotus bud (a cintamani?). Grey
limestone. Sui period.
Mrs. Eugène Meyer, Jr., Washington.



PLATE 78

Śākyamuni Buddha seated on a pedestal against the
background of a large nimbus. Dark limestone,
dated 639.

Takahashi Coll., Tōkyō.



PLATE 79

A, B. A pair of Bodhisattvas standing on lotus
pedestals. Grey limestone. T'ang period.
University Museum, Philadelphia.



PLATE 80

A, B. Front and back view of a statue of a priest
standing on a lotus pedestal, holding a
scroll in his raised hand. Grey limestone.
T'ang period. *Pennsylvania Museum, Philadelphia.*



A



B

PLATE 81

Statue of a priest (without head) holding a rosary in his
hand. White marble. T'ang period.
Museum of Fine Arts, Boston.



PLATE 82

A. Eleven-headed Kuanyin standing in a flat
niche. Grey limestone. From Pao-ching
ssü, Si-an fu. T'ang period.
Museum of Fine Arts, Boston.

B. Eleven-headed Kuanyin standing in a flat
niche. Same provenance.
T. Hara Coll., San no tani, Yokohama.



A



B

PLATE 83

Buddha (headless) seated in cross-legged position on an
octagonal pedestal. White marble. From
Si-an fu. T'ang period.
Museum of Fine Arts, Boston.



PLATE 84

A. Bodhisattva standing on a lotus pedestal,
holding a vase in his raised hand. From
Lung-mén. Grey limestone. T'ang
period.
Coll. Grosjean, Peking.

B. Bodhisattva standing on a lotus pedestal.
From Lung-mén. Grey limestone.
Coll. R. Rousset, Paris.



A



B

PLATE 85

Vairochana Buddha seated on a lotus pedestal now on an open terrace, formerly in a cave, which formed part of Feng hsieng ssü at Lung-mén. H. 85 feet. Finished in the year 676.

Phot. Sirén.



PLATE 86

Bodhisattva seated in a free lalitāsana posture on a high
lotus pedestal. Cave VI. T'ien lung shan.
T'ang period.

Phot. Strén.



PLATE 87

Bodhisattva seated in *lalitāsana* Cave XIV. T'ien lung
shan. T'ang period.

Phot. Strén.



PLATE 88

A. *Sākyamuni* Buddha seated in cross-legged position on a high draped lotus pedestal. White marble. From Si-an fu. T'ang period. *Marquis Hosokawa Coll., Tōkyō.*

B. Bodhisattva seated in *lalitāsana* on a draped pedestal in Cave XVII. T'ien Lung shan. *Phot. Sirén.*

C. A girl playing on a lute. Marble statuette. From Si-an fu. T'ang period. *Academy of Fine Arts, Tōkyō.*

D. Bodhisattva seated in a free posture on a high lotus pedestal. White marble. From Si-an fu. T'ang period. *Hosokawa Coll., Tōkyō.*



PLATE 89

A, B. A pair of dvārapālas. Two statues in
grey limestone. T'ang period.
Van der Heydt Coll., Staatl. Mus., Berlin.

C. Bust of a small dvārapāla. Sandstone.
T'ang period.
H. Oppenheim Coll.



PLATE 90

A, B. Two guardian lions from a small domestic
altar formerly in the Tuan Fang Collection.
Dated 593. Bronze statuettes.
Coll. of the late Ch. Rutherford, Bradford.

C, D. Two guardian lions which have served as
supports for door pillars. Grey limestone.
Sui period.

Sirén Coll.

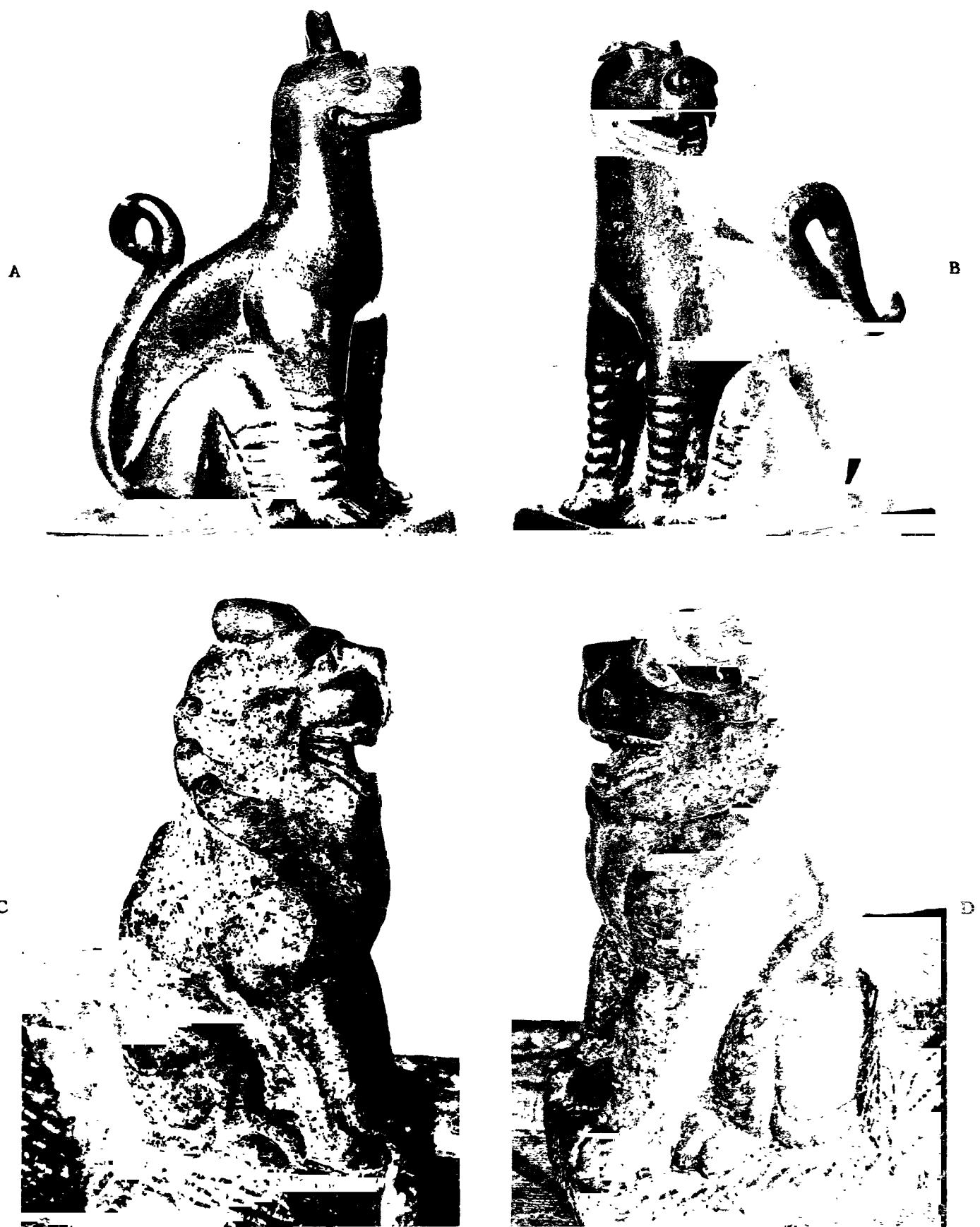


PLATE 91

A. Young lady in fashionable costume. Clay statuette, with traces of colour.
Ex.-Coll. Wanneck.

B. Man in long coat holding a puppy in his hands. Clay statuette, with traces of colour.
H. Oppenheim. Coll.



A



B

PLATE 92

A, B. Two young ladies in fashionable dress.
Clay statuettes, with traces of colour.
J. Hellner Coll., Stockholm.



PLATE 93

A. Relief representing one of the chargers of
Emperor T'ai Tsung and the commander
Ch'iu Hsing-Kung from the tomb of the
Emperor, erected in 637. Grey limestone.
University Museum, Philadelphia.

B. Relief representing one of the Emperor's
chargers in flying gallop. From the same
tomb as the previous relief. Si-an fu.
Phot. Sirén.



A

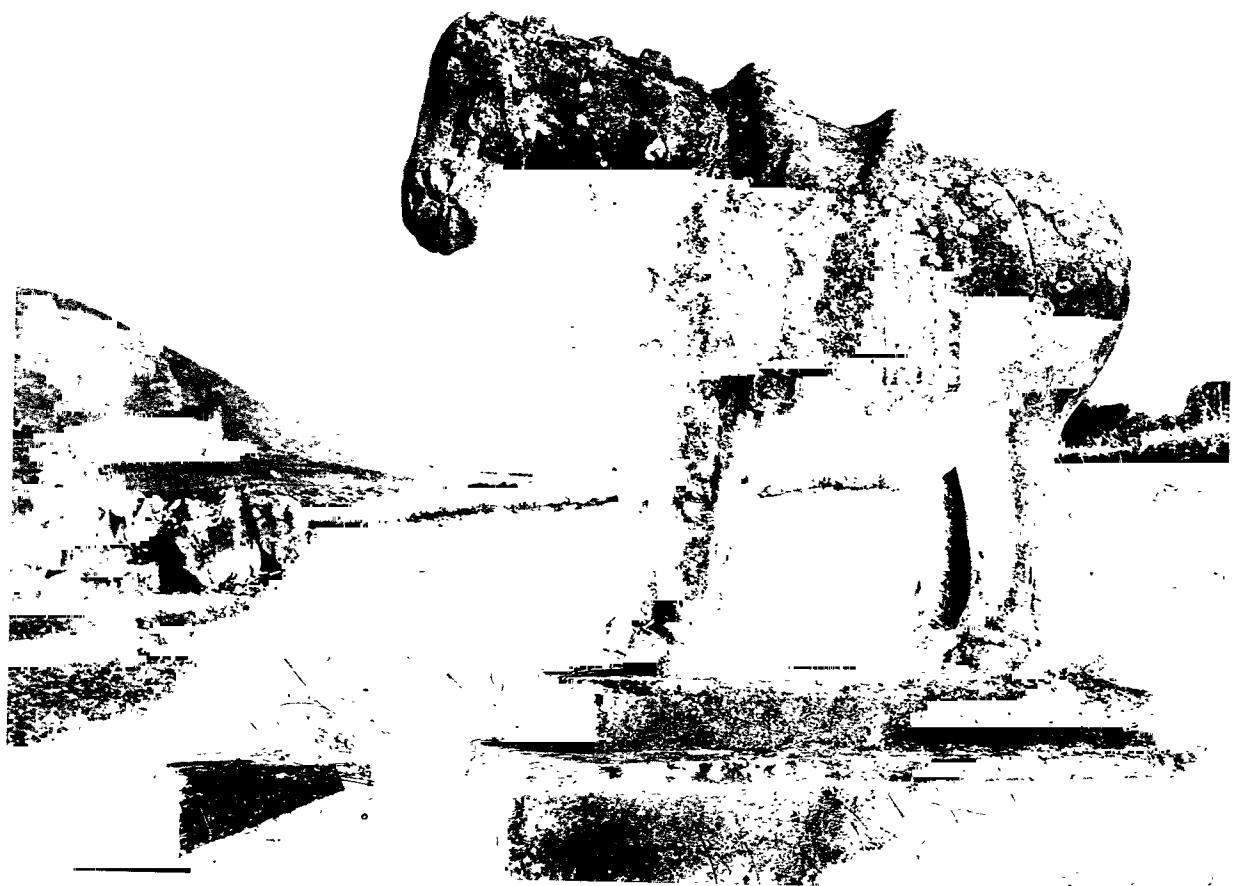


B

PLATE 94

A. The upper part of a winged " dragon horse " (lung ma) at the tomb of Emperor K'ao Tsung (died 683). Ch'ien-chou, Shensi.
Phot. Lartigue.

B. A saddled horse at the tomb of Emperor Kao Tsung. Ch'ien-chou, Shensi.
Phot. Sekino.



B



A

PLATE 95

A. Seated lion at the tomb of Emperor Kao
Tsung. Ch'ien-chou, Shensi. *Phot. Sekin.*

B. Seated lion at the tomb of Emperor Kao
Tsung's son (died 675). Kung-lin,
Yen-chih hsien, Honan. *Phot. Strén.*

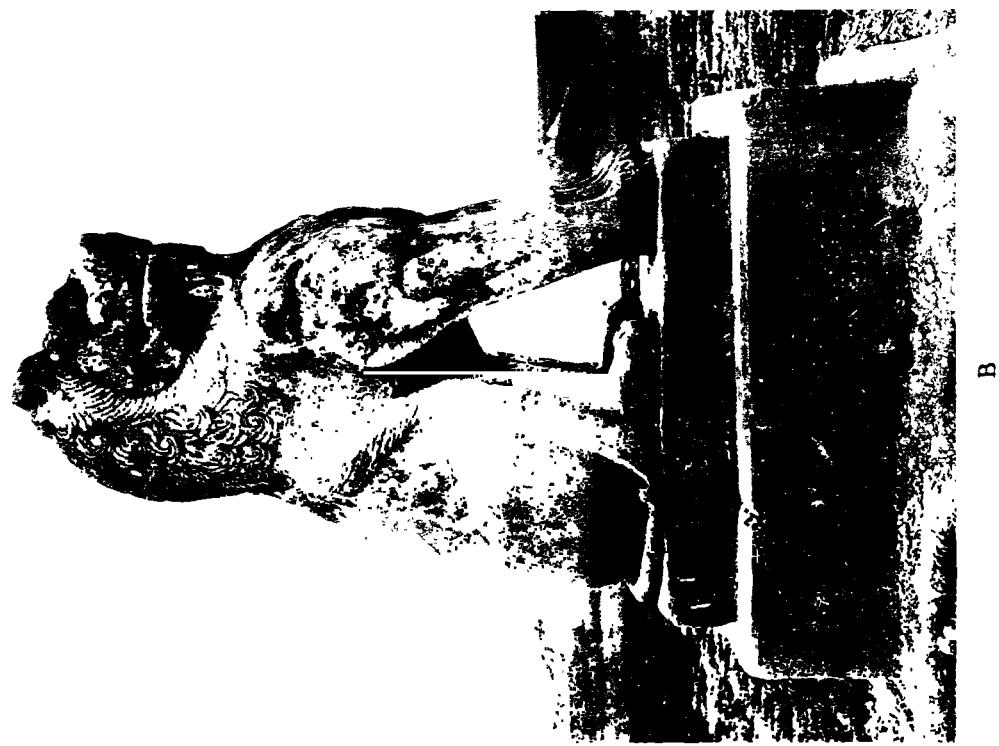


PLATE 96

A. A lion biting its hind paw. Statuette in
marble. T'ang period.
Pennsylvania Mus., Philadelphia.

B. Lion turning sideways. Statuette in marble.
T'ang period.
Louvre.



B



A

PLATE 97

A. A standing horse neighing. Painted clay
statuette. T'ang period. *Ex. Coll. Wanneck.*

B. A horse pawing. Clay statuette, with well-
preserved colours. T'ang period.
Coll. Nedzu, Tōkyō.



B



A

PLATE 98

A, B. Pair of saddled horses in restive postures.
Clay statuettes, with traces of colour.
T'ang period.
Eumoropoulos Coll.



A



B

PLATE 99

A. Lady playing polo on a galloping horse.
Clay statuette, with traces of colour.
Ex. Coll. Wannieck.

B. Soldier on a prancing horse. Clay statuette,
with traces of colour.
Menten Coll., Zurich.



A



B

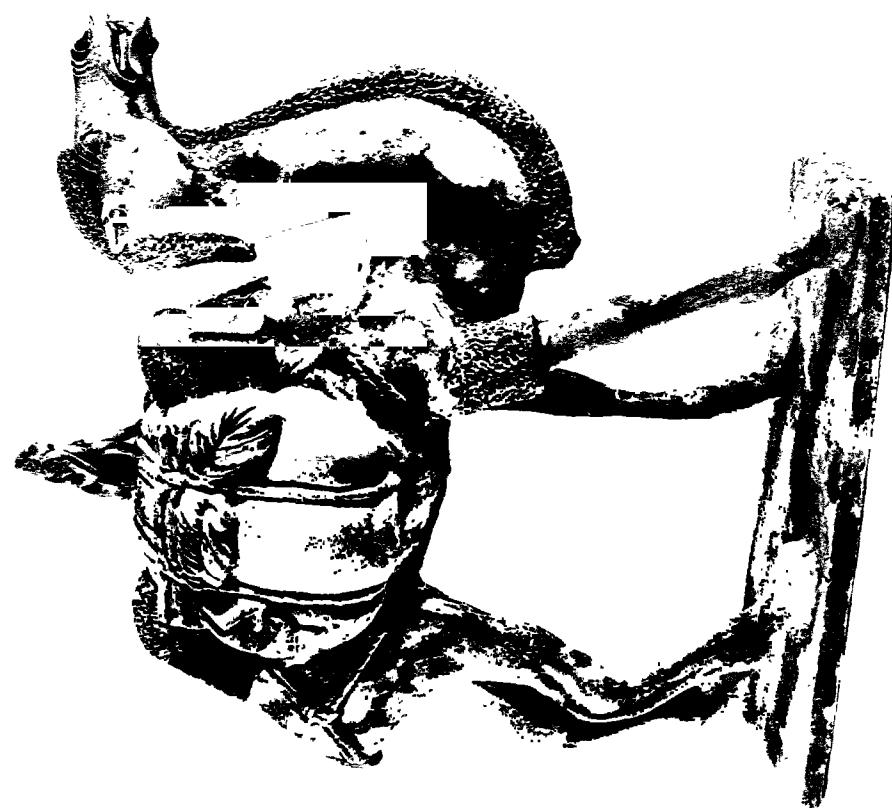
PLATE 100

A. Loaded camel with a monkey on his back.
Clay statuette, with yellow glaze.
East Asiatic Coll., Stockholm.

B. Camel with a Turkish rider. Clay statuette,
with traces of colour.
C. T. Loo & Co.



B



A

PLATE 101

A. Bodhisattva stepping forward (without head).
From a temple near Pao-ting fu, Chih-li.
White marble.
Coll. of Mrs. John D. Rockefeller, Jr., New York.

B. Bodhisattva, headless, standing on a lotus
pedestal, forming a pair to the previous
one. White marble. T'ang dynasty.
Yamanaka & Co., New York.



A



B

PLATE 102

A. Bhiksu in the attitude of adoration. White marble (probably from Ting chou, Chih-li). *Gen. Munthe's Coll., Peking.*

B. Bodhisattva standing on a lotus pedestal. White marble; from Ting chou. *C. T. Loo & Co.*

C. Dvārapāla in fluttering draperies, turning sideways. White marble. From Ting chou. *Gen. Munthe's Coll., Peking.*

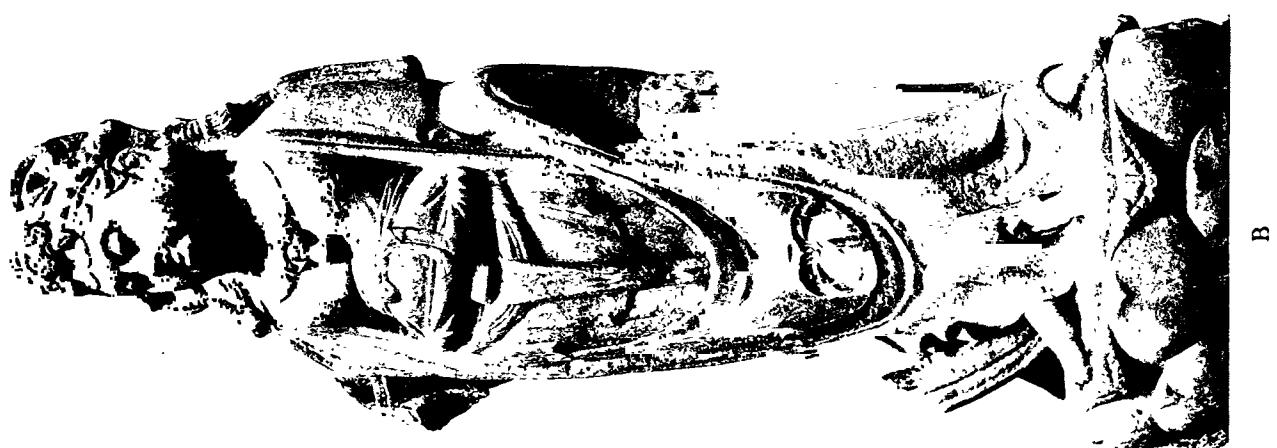


PLATE 103

Dvārapāla in full armour, resting on one foot.
From Tun huang. Wood, with rich
colouring. 10th century (?).
Mission Pelliot; Musée Guimet.



PLATE 104

Guardian king (lokapāla). Large iron statue,
dated 1098. Chin-tzü, Tai-yuan hsien,
Shansi.

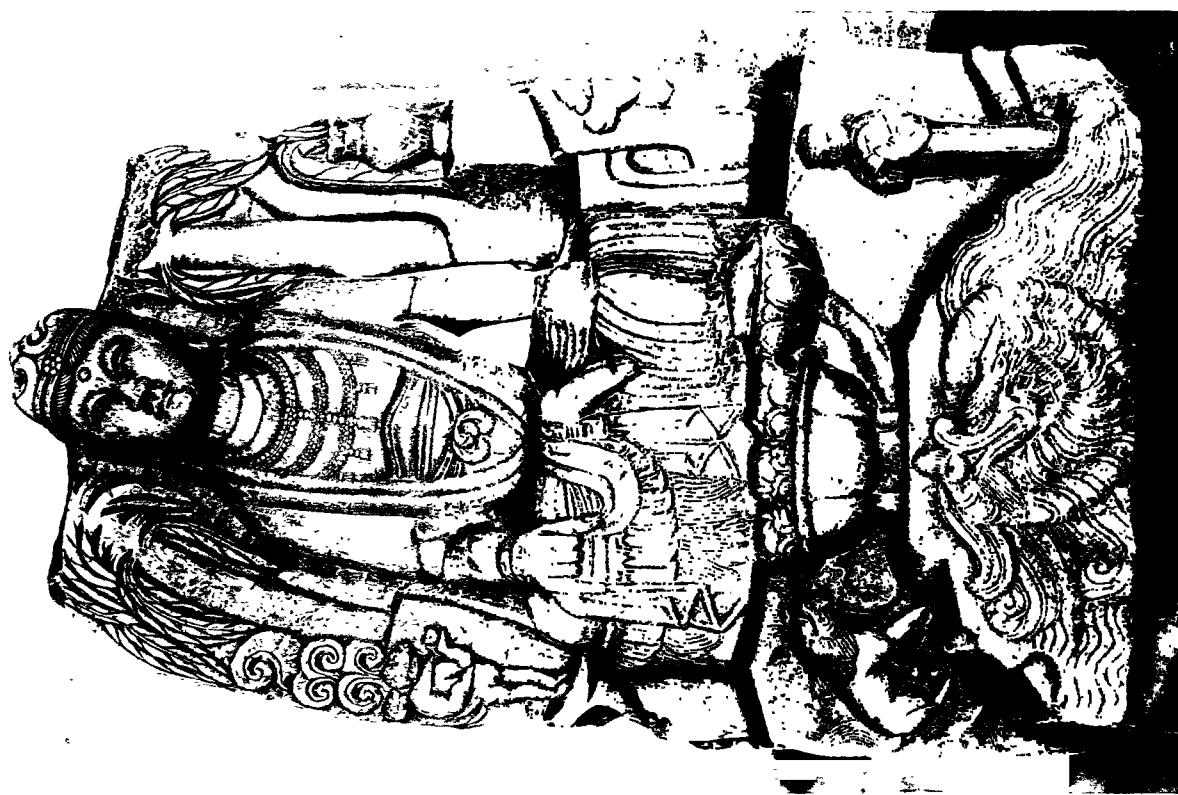
Phot. Sekino.



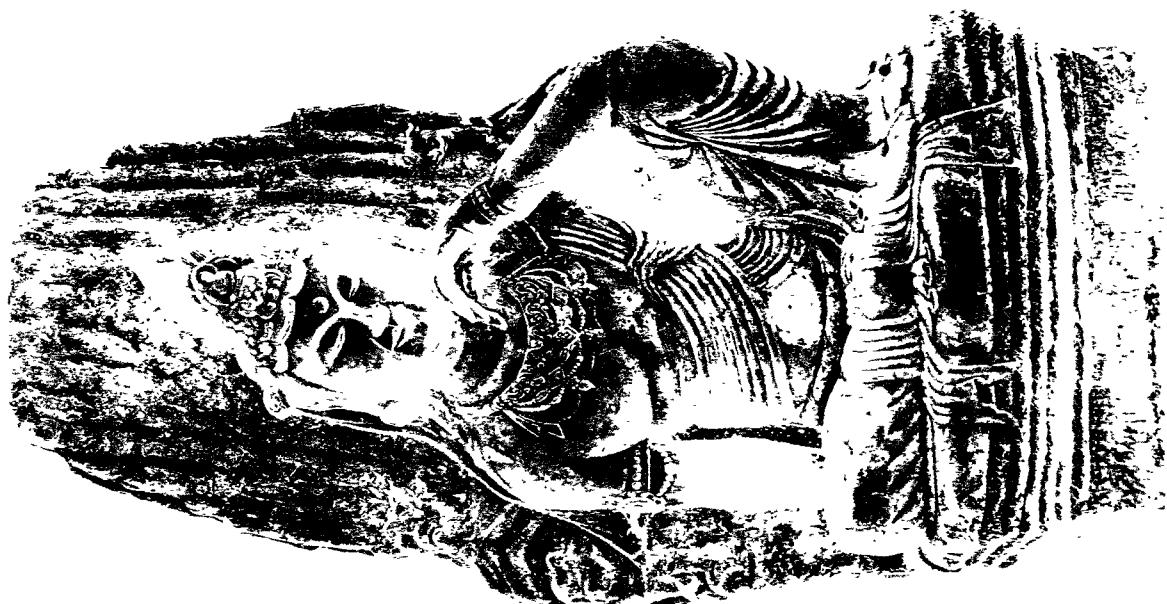
PLATE 105

A. Kuanyin seated in maharajalila on a rock.
Grey limestone. Sung period.
Louvre.

B. Kuanyin seated on a rock by the water.
Marble. Dated 1032.
Freer Gallery of Art, Washington.



B



A

PLATE 106

A. Bodhisattva seated on a high pedestal
decorated with winding acanthus. White
marble.
Yamanaka & Co., New York.

B. Lohan seated on a rock in a grotto. White
marble. Dated 1158 (of the Chin dynasty).
Yamanaka & Co., New York.

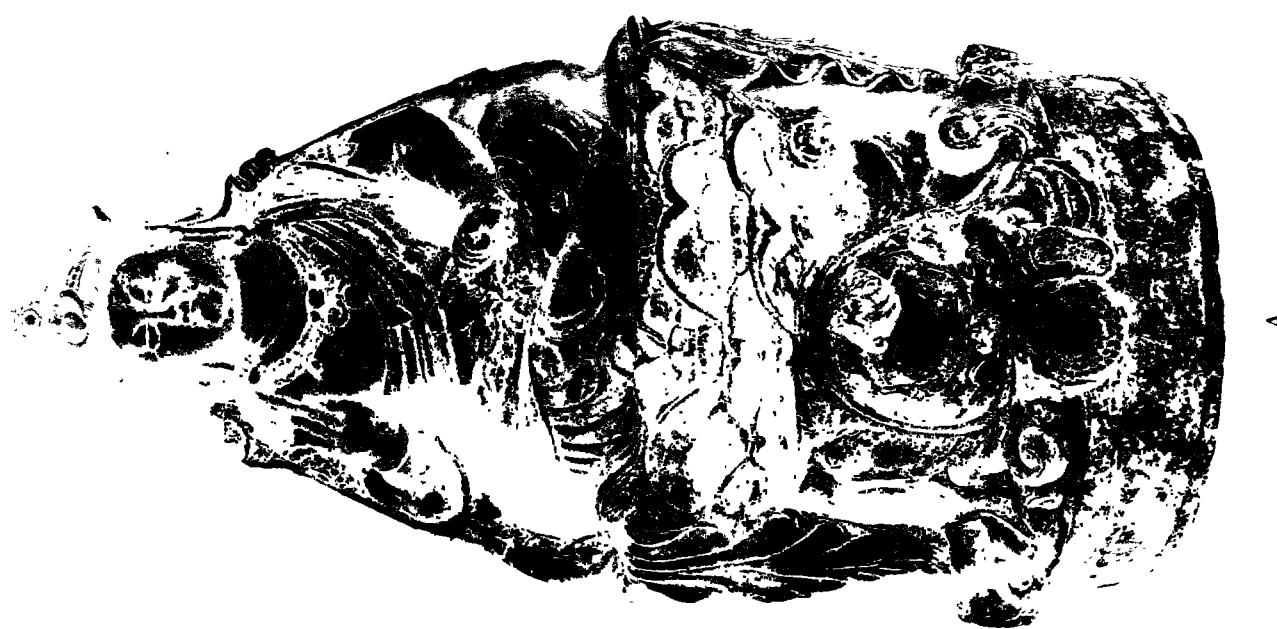


PLATE 107

Kuanyin seated in maharajalila on a rock.
Wood, richly coloured and gilt. Dated
1168 (of the Chin dynasty).

Ton Ying & Co., New York.



PLATE 108

Kuanyin Bodhisattva seated in the maharajahila posture. Wooden statue, with traces of colouring (over life size). Chin period.
Museum of Fine Arts, Boston.



PLATE 109

A. Bodhisattva seated in cross-legged position.
Wood, with colour and gold. Chin period.
Musée Guimet, Paris.



PLATE 110

Two standing Bodhisattvas. Wood, richly
coloured and gilt. Chin period (12th
century).

Royal Ontario Museum, Toronto.



PLATE III

A. Kuanyin seated in maharajalila posture on
a cliff at the seashore with adorers at his
feet. Grey limestone. Chin period
(12th century). *Royal Ontario Museum, Toronto.*

B. Kuanyin seated on a rocky ledge with a
number of adoring monks. Dated 1299.
Yuan dynasty. Grey limestone.
Miss A. Getty, Paris.



PLATE 112

A, B. Front and back view of a very large
standing Bodhisattva, H. 3 metres. Wood,
covered with colours and gold.
Royal Ontario Museum, Toronto.



PLATE 113

A. Large standing Bodhisattva, said to have contained the date 1156. Wood, richly coloured. *Royal Ontario Museum, Toronto.*

B. Seated Bodhisattva. Willow wood, with traces of gold and colour. *Eumorfopoulos Coll.*



A



B

PLATE 114

A. Kuanyin standing in a curving posture.
Wood, with traces of colour. Chiu period.
Ex-Coll. Yamanaka & Co

B. Bodhisattva standing in a curving posture,
wood, coated with gilt ornaments. Chin
period.
Royal Ontario Museum, Toronto.



A



B

PLATE 115

A, B. Two seated Lohans from a series of the
sixteen Lohans. Reddish sandstone.
Late Sung period.

Royal Ontario Museum, Toronto.

C, D. Two seated Lohans. Grey limestone,
with traces of colour. Chin or Yüan
dynasty.

Geheimrat Brandt, Berlin.



A

B



C



D

PLATE 116

A, B. Two seated Lohans. Painted wood.
Ling-yen ssü, Shantung. Sung dynasty,
with later restorations.
Phot. Sirén.



PLATE 117

A. Interior view of Cave VII at Hao-t'ien kuan,
near Tai-yuan fu, Shansi, showing Taoist
immortals. End of 13th century.
Phot. des Rotours.

B. Interior view of Cave II at Hao-t'ien kuan,
showing three seated Taoist immortals
with their attendants.
Phot. des Rotours.



A



B

PLATE 118

A, B. Front and side view of a head from one of
the caves at Hao-t'ien kuan, Shansi. *Gualino Coll.*
C, D. Two heads of Taoist immortals from
Hao-t'ien kuan. *R. Rousset Coll., Paris.*

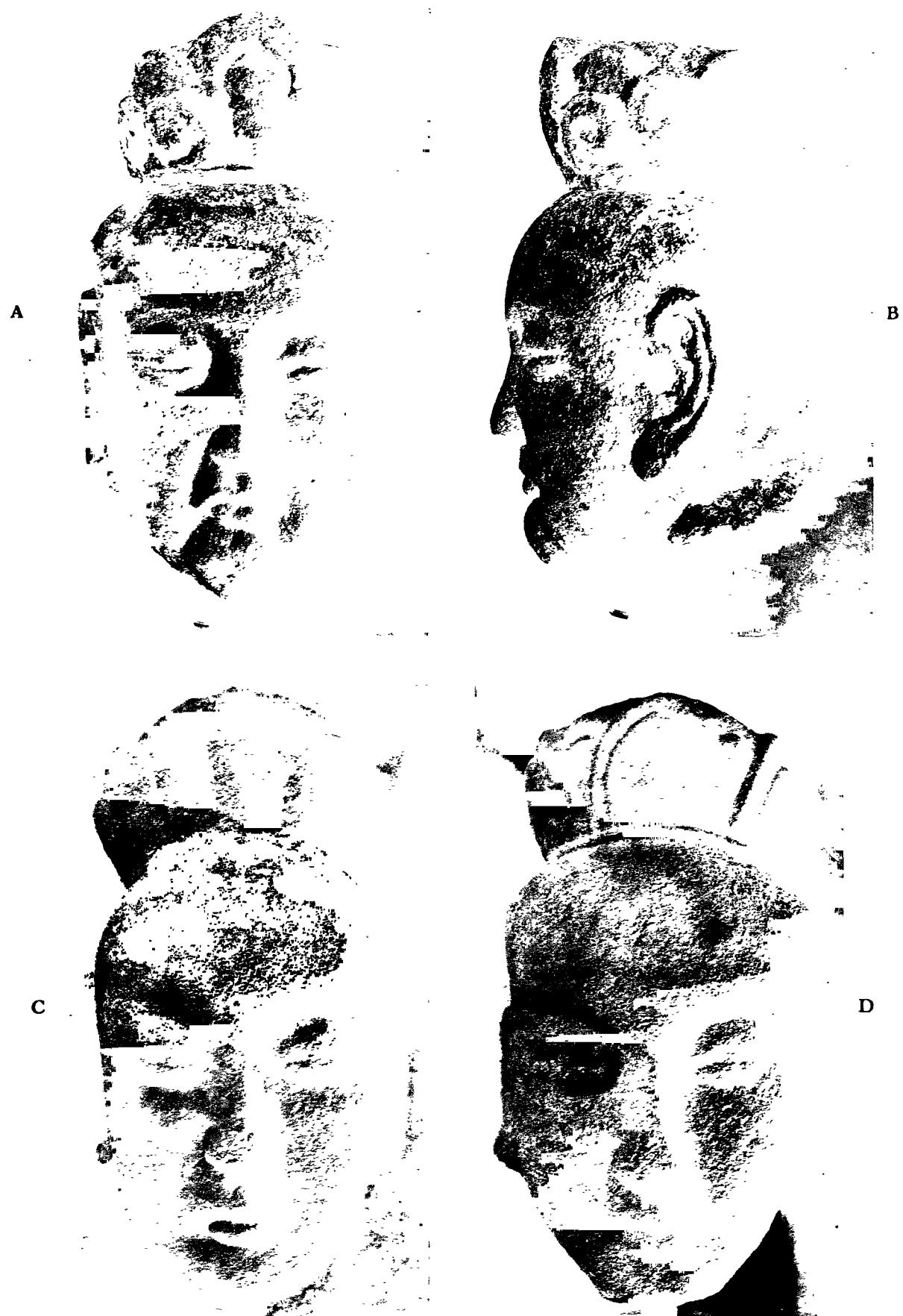


PLATE 119

A. View of a portion of the ceiling in Cave VIII
at Hao-t'ien kuan.
Phot. des Rotours.

B. Virudhaka, King of Demons, with two
attendants. Relief on the Chü-yung
kuan gate, near Nan-k'ou. Dated 1345.



A



B

PLATE 120

A. Śākyamuni represented as a hermit seated in meditation. Dry lacquer covered with gold. Yüan dynasty.
University Museum, Philadelphia.

B. Śākyamuni represented as a hermit. Marble.
Yüan dynasty.
Royal Ontario Museum, Toronto.

C. Bronze statue. Kwanyin seated in lalitāsana.
Yüan dynasty.
Worch Coll., Berlin.

D. Seated Bodhisattva. Grey limestone. Yüan dynasty.
Winkworth Coll., London.



PLATE 121

A, B. Two seated Lohans. Iron statues, with
traces of colour. Dated 1477.
Museum of Decorative Arts, Gothenburg, Sweden.

C. Seated Lohan. Bronze, with traces of colour.
Dated 1482.
Herr Gackenholz Coll., Berlin.

D. Bodhisattva seated on high pedestal. Grey
limestone, with traces of colour. Dated
1500.
Freer Gallery of Art, Washington.

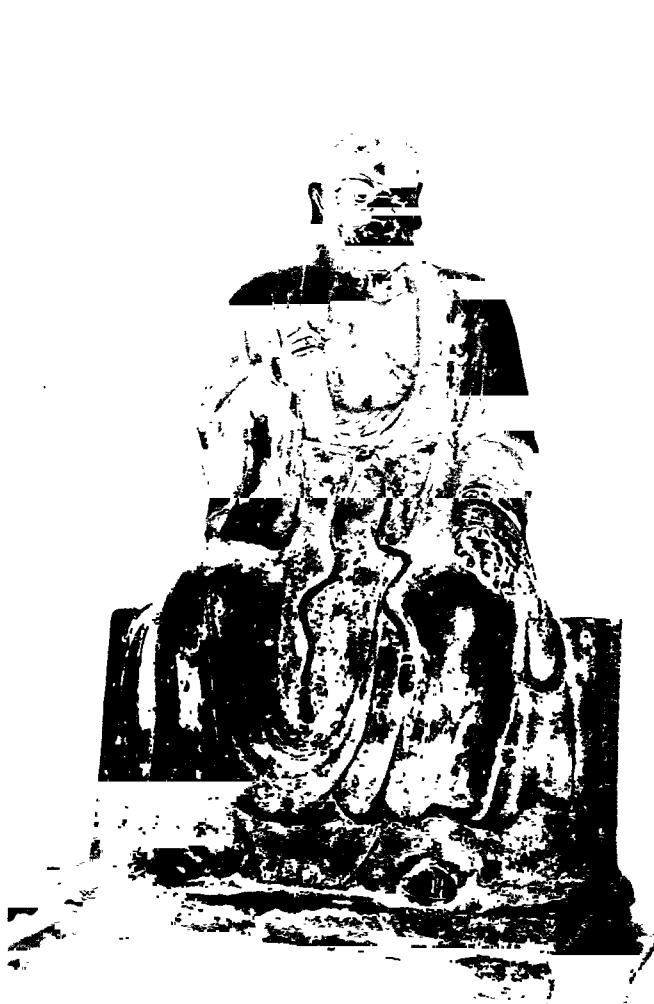


PLATE 122

A. Seated Lohan (the accompanying tiger now missing). Wooden statue, with traces of colour. Ming dynasty.
Pitcairn Coll., Philadelphia.

B. Lohan sewing his garment. Wood. Ming dynasty.
Ex.-Coll. Dr. Burchard, Berlin.

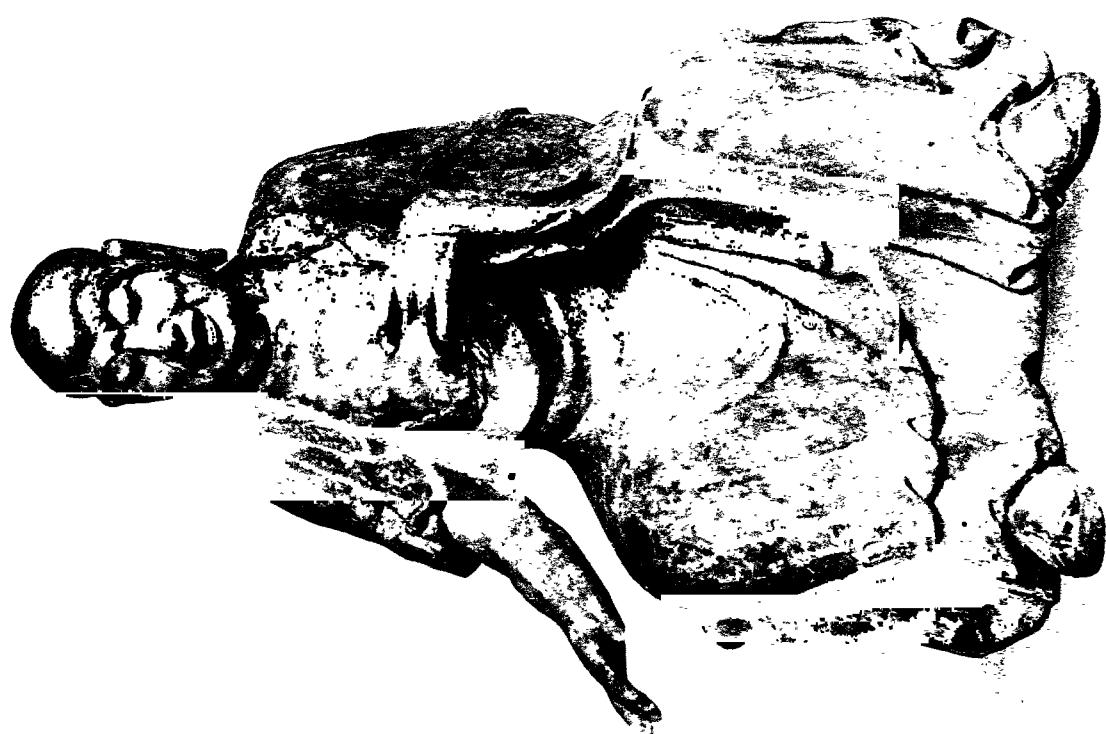
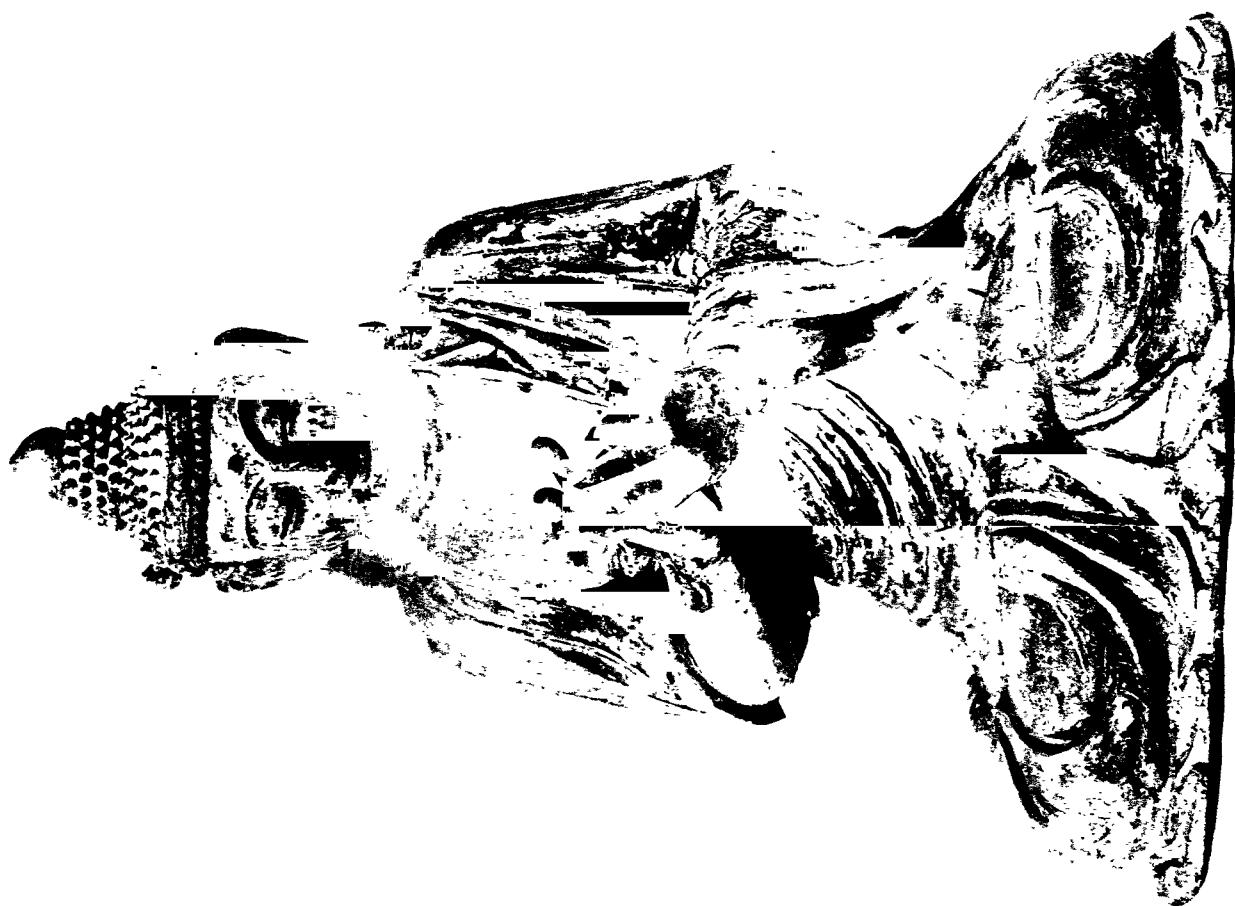


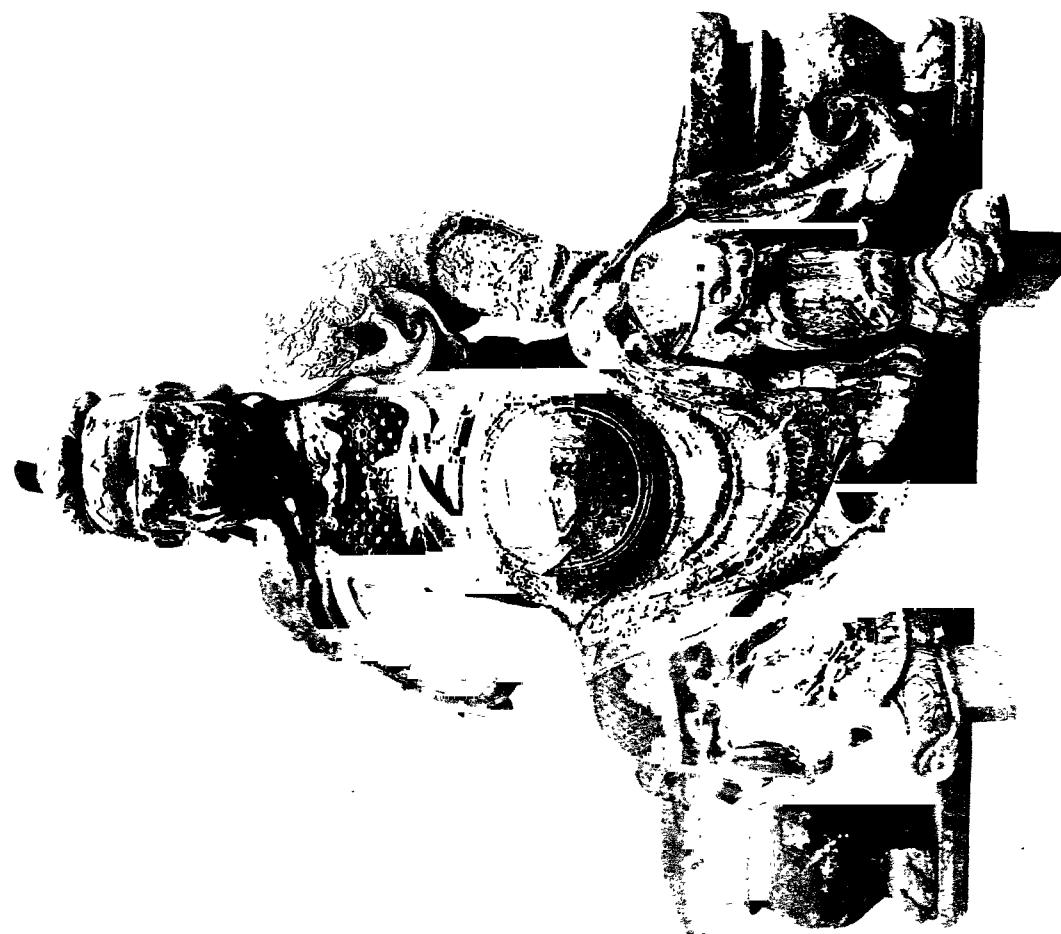
PLATE 123

A. Kuan Ti, seated on a bench. Wood, covered with lacquer and provided with hair. Ming dynasty. *Royal Ontario Museum, Toronto.*

B. Buddha seated in dharmacakra mudra. Wood, covered with lacquer. Ming dynasty. *Eumorfopoulos Coll.*



B



A

PLATE 124

A. Young lady with high hairdress. Wood,
with colour. Ming dynasty.
Yamanaka & Co., London.

B. Statue of a young monk. Wood, with traces
of colour. Ming dynasty.
Royal Ontario Museum, Toronto.

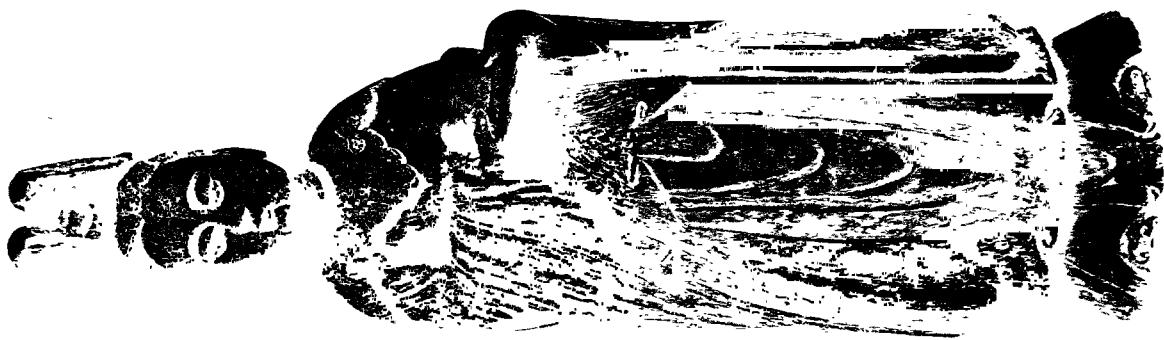
C. Statue of a weeping mourner. Wood, with
traces of colour. Ming dynasty.
Yamanaka & Co., New York.



C



B



A

PLATE 125

A, B. Statues of civil and military officials from the avenue leading up to the Ch'ang Ling, the tomb of Emperor Yung Lo (died 1424), Nan-k'ou, Chih-li.

C, D. Resting camel and standing elephant from the avenue leading up to the Ch'ang Ling, Nan-k'ou, Chih-li.



PLATE 126

A, B. Pair of small guardian lions. Grey
limestone. Ming Dynasty.
Gen. Munthe Coll., Peking.

C, D. Sculptured pedestals with resting chu-lin
and lion at the great p'a-lou over the
road leading up to Ch'ang Ling (about
1426).



PLATE 127

A. Guardian lion in front of T'ai-ho men,
Peking. Bronze.
Phot. Sirén.

B. Guardian lion standing in front of a temple
at Wan-shou shan near Peking.
Phot. Sirén.



A



B

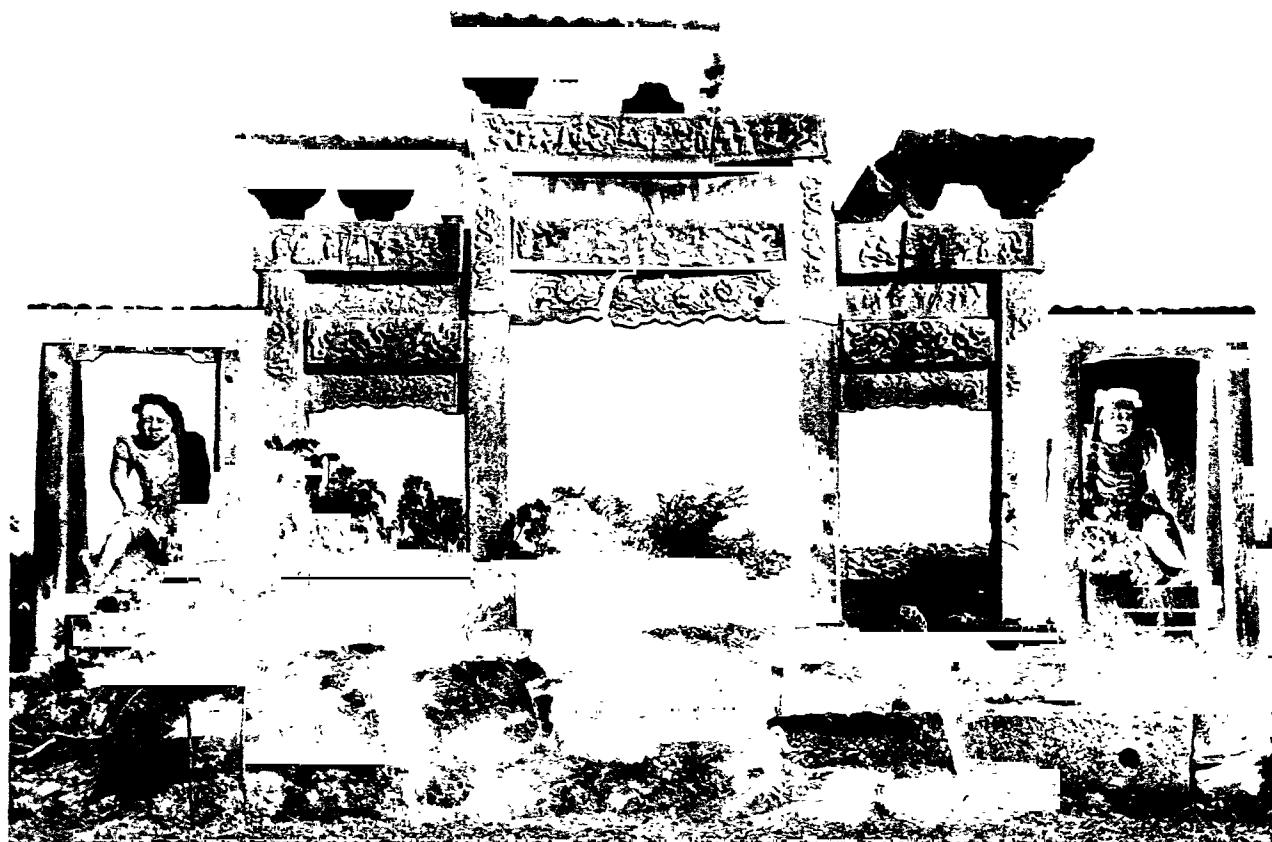
PLATE 128

A. The great sculptured p'ai-lou with two guardian statues on the grounds of the Ch'ung-jen ssü, Si-an fu, a temple where the Nestorian stela formerly stood. Dated 1584.

Phot. Sirén.

B. Large marble basin with flower ornaments in relief, formerly in the Ch'ung-jen ssü, now in the Lama temple at Si-an fu.

Phot. Sirén.

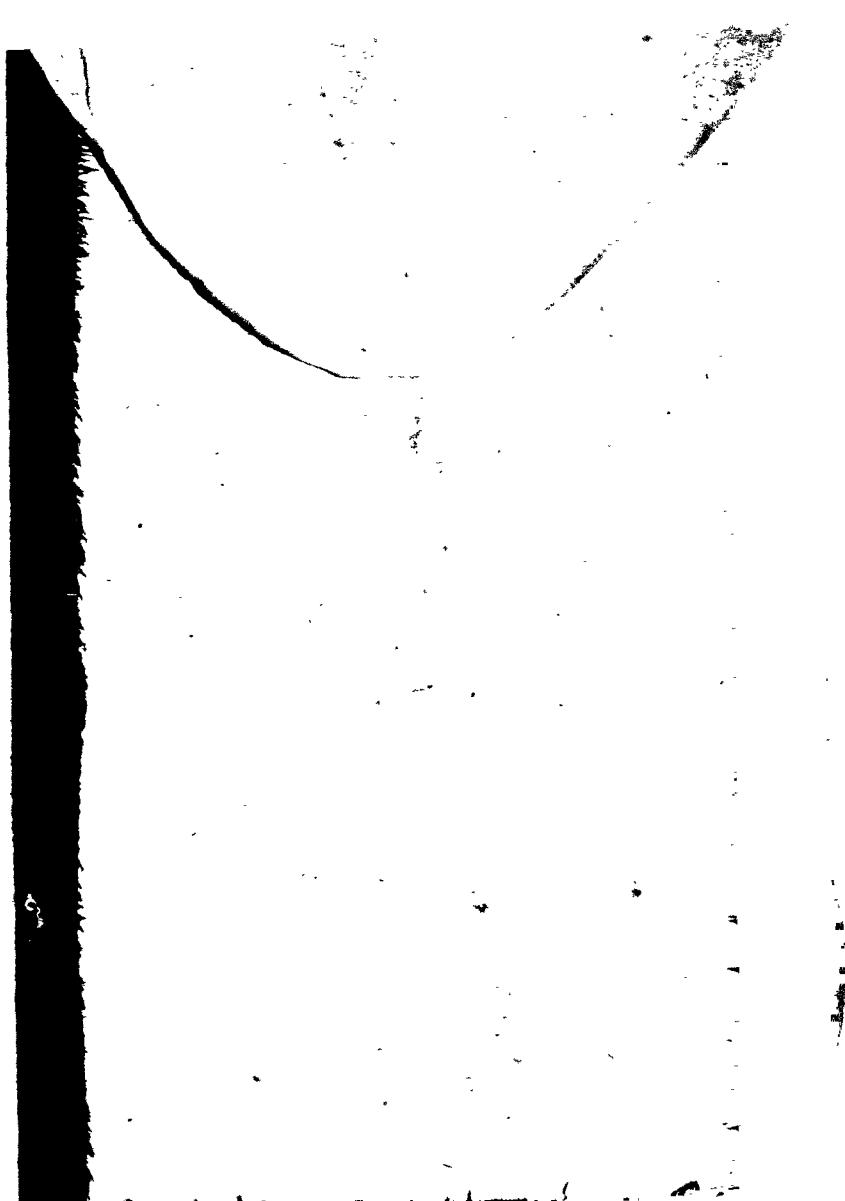


A



B





D.G.A. 80

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